

2. A. A. a.

CATALOGUE
OF THE
SUPERB AND ENTIRE COLLECTION
OF
PRINTS, AND BOOKS OF PRINTS,
OF
JOHN BARNARD, Esq.

*Catalogue
on 2. A. A. a.*

Of BERKELEY SQUARE, deceased,
FORMED WITH INFINITE TASTE AND JUDGMENT DURING A
PERIOD EXCEEDING FIFTY YEARS,
COMPREHENDING THE CHOICEST WORKS OF THE GREATEST
MASTERS,
FROM THE EARLIEST PERIOD TO THE PRESENT TIME;
AND
ALMOST ENTIRE WORKS OF THE MOST ESTEEMED ARTISTS,

PARTICULARLY
REMBRANDT, || PARMEGGIANO,
HOLLAR, || VANDYCK,
MARC ANTONIO, || RUBENS, &c. &c.

WHICH WILL BE SOLD BY AUCTION,

UNDER THE DIRECTION OF
MR. THOMAS PHILIPE,

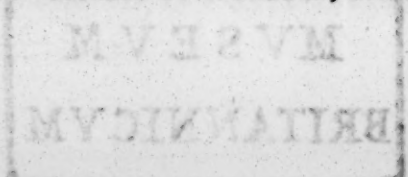
At his Rooms, in
WARWICK STREET, GOLDEN SQUARE,
(ADJOINING THE CHAPEL,)

On MONDAY, the 16th of APRIL, 1798,
AND TWENTY-SIX FOLLOWING DAYS, SUNDAYS EXCEPTED,
AT TWELVE O'CLOCK.

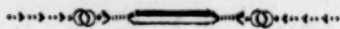
To be publicly viewed Four Days preceding the Sale.

☞ CATALOGUES (which are descriptive) to be had at the Rooms,
and at No. 5, PALL MALL COURT, Price Five Shillings;
to which, at the Close of the Sale, an Index and ac-
curate List of the Prices will be added gratis.

LONDON:—PRINTED BY G. HAYDEN, RUSSELL COURT, COVENT GARDEN.



CONDITIONS OF SALE.



I. **T**HE highest Bidder to be the Buyer; and if any Dispute arise between two or more Bidders, the Lot so disputed shall be immediately put up again, and re-fold.

II. No Person to advance less than 1s. above Five Pounds, 2s. 6d. and so in Proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound in Part of Payment of the Purchase-money; in Default of which, the Lot or Lots so purchased to be immediately put up again, and re-fold.

IV. The Lots to be taken away, with all Faults, at the Buyer's Expence, within three Days after the Conclusion of the Sale; and the Remainder of the Purchase-money to be absolutely paid on or before Delivery.

V. Upon Failure of complying with the above Conditions, the Money deposited in Part of Payment shall be forfeited; and all Lots uncleared within the Time aforesaid, shall be re-fold by public or private Sale, and the Deficiency (if any) attending such Re-sale shall be made good by the Defaulters at this Sale.



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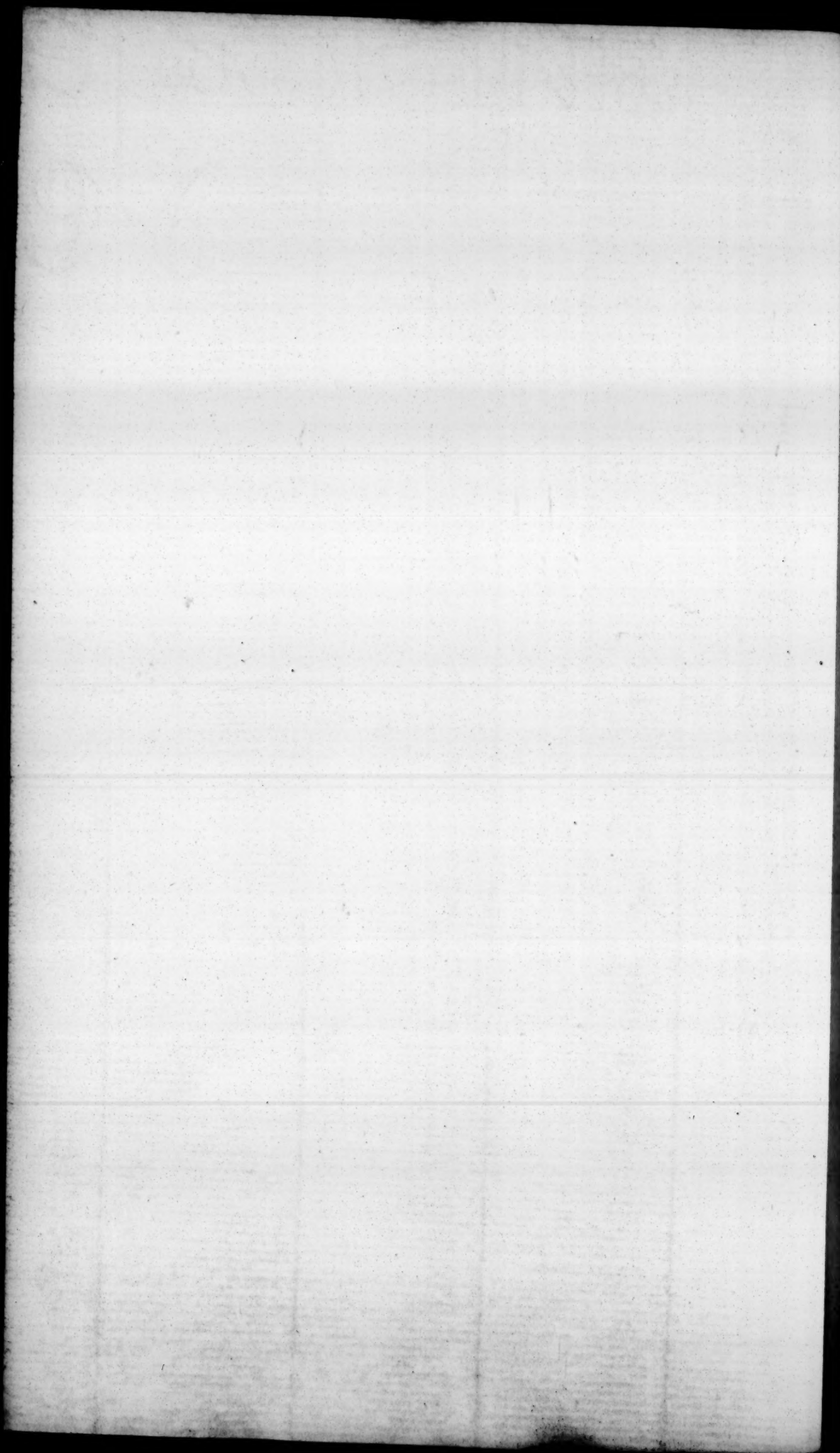
DAYS OF SALE.

FIRST DAY	—Monday, April 16	{ Foreign Portraits, French Etchings, and fine Engravings.
Second Day	—Tuesday, April 17	{ Dutch Masters, Etch- ings and Engravings.
Third Day	—Wednesday, April 18	—Dutch Etchings.
Fourth Day	—Thursday, April 19	{ Miscellaneous Italian Antient Masters, and Works of the Car- racci.
Fifth Day	—Friday, April 20	—Italian Etchings, &c.
Sixth Day	—Saturday, April 21	—Bartolozzi.
Seventh Day	—Monday, April 23	—English Portraits.
Eighth Day	—Tuesday, April 24	{ Hollar,
Ninth Day	—Wednesday, April 25	
Tenth Day	—Thursday, April 26	
Eleventh Day	—Friday, April 27	{ Fine English Prints, Strange, Woollett, &c.
Twelfth Day	—Saturday, April 28	{ Julio Bonafone, and Parmeggiano.
Thirteenth Day	—Monday, April 30	—Marc Antonio.
Fourteenth Day	—Tuesday, May 1	—Ditto, & his Disciples.
Fifteenth Day	—Wednesday, May 2	{ Antient German Mas- ters, Albert Durer, and Little Masters.
Sixteenth Day	—Thursday, May 3	{ Vandyck, Jacob Jor- daens, &c.
Seventeenth Day	—Friday, May 4	{ Dutch School, Lucas van Leyden and Cor- nelius Visscher.

Eighteenth Day	—Saturday, May 5	} Rembrandt.
Nineteenth Day	—Monday, May 7	
Twentieth Day	—Tuesday, May 8	
Twenty-first Day	—Wednesday, May 9	
Twenty-second Day	—Thursday, May 10	} Rubens.
Twenty-third Day	—Friday, May 11	
Twenty-fourth Day	—Saturday, May 12	
Twenty-fifth Day	—Monday, May 14	} Books of Prints.
Twenty-sixth Day	—Tuesday, May 15	
Twenty-seventh Day	—Wednesday, May 16	{ Portefolios of all fizes, with and with- out leaves.



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P R E F A C E.

THE late Mr. BARNARD was particularly distinguished for his *superior taste* and judgment in the *Fine Arts*; and the Collection now offered to the Public was formed by him, during a period *exceeding half a century*, with that assiduity, which will be better conceived by the enlightened Connoisseur than can be expressed in words.

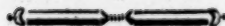
He was ambitious of possessing *rare and curious articles*, which he embraced every opportunity of acquiring; and the affluence of his circumstances enabled him fully to gratify his wishes in this respect: and, as he never suffered his taste to be vitiated by the *caprices of fashion*, but regulated his choice entirely by the standard of *real merit*, the Collection will be found to consist only of such articles as have long obtained an *established character*.

Although a GENERAL COLLECTOR, he had *particular favourites*, whose works he was anxious of possessing *complete*; and how far he has succeeded in his pursuits will readily appear, on perusing the following Catalogue.

It was originally intended to have arranged the Collection *in chronological series*; but this was found to interfere too much with the conveniency of sale, and was therefore abandoned; tho' enough of order still remains for the direction of the less experienced Amateur.

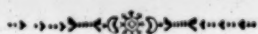
Collectors, whether general or particular, will, as much as possible, be saved the trouble of *unnecessary attendance*, as the Works of each Master are kept entirely together, with the advantage of being detailed agreeable to established systems.

Mr. P. flatters himself that he has sufficiently particularised the more curious articles of the Collection; but he is ready to give fuller information to such as may require it:—And Gentlemen who cannot attend the Sale, may rely upon having their commissions, that are entrusted to him, executed with punctuality and integrity.

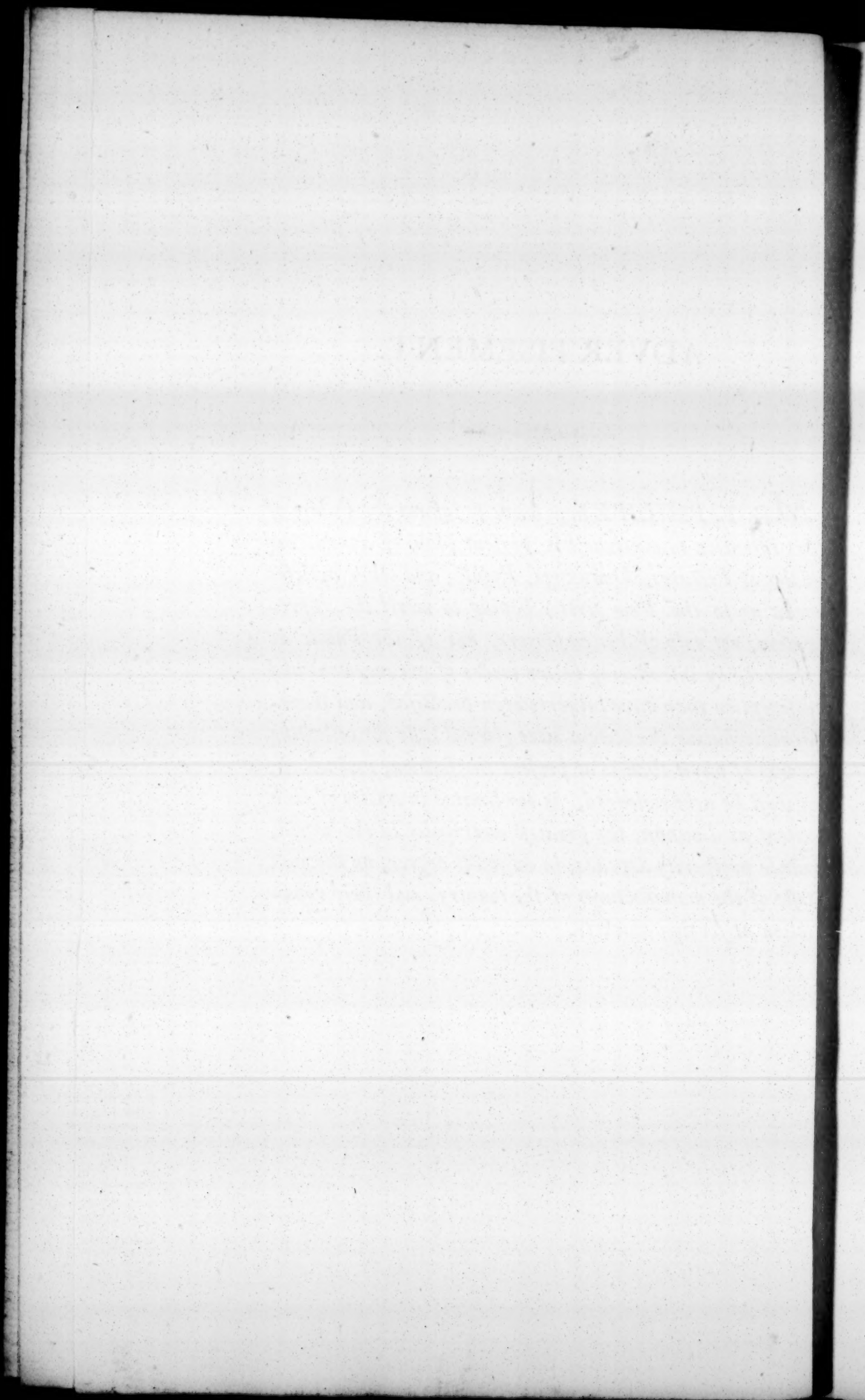


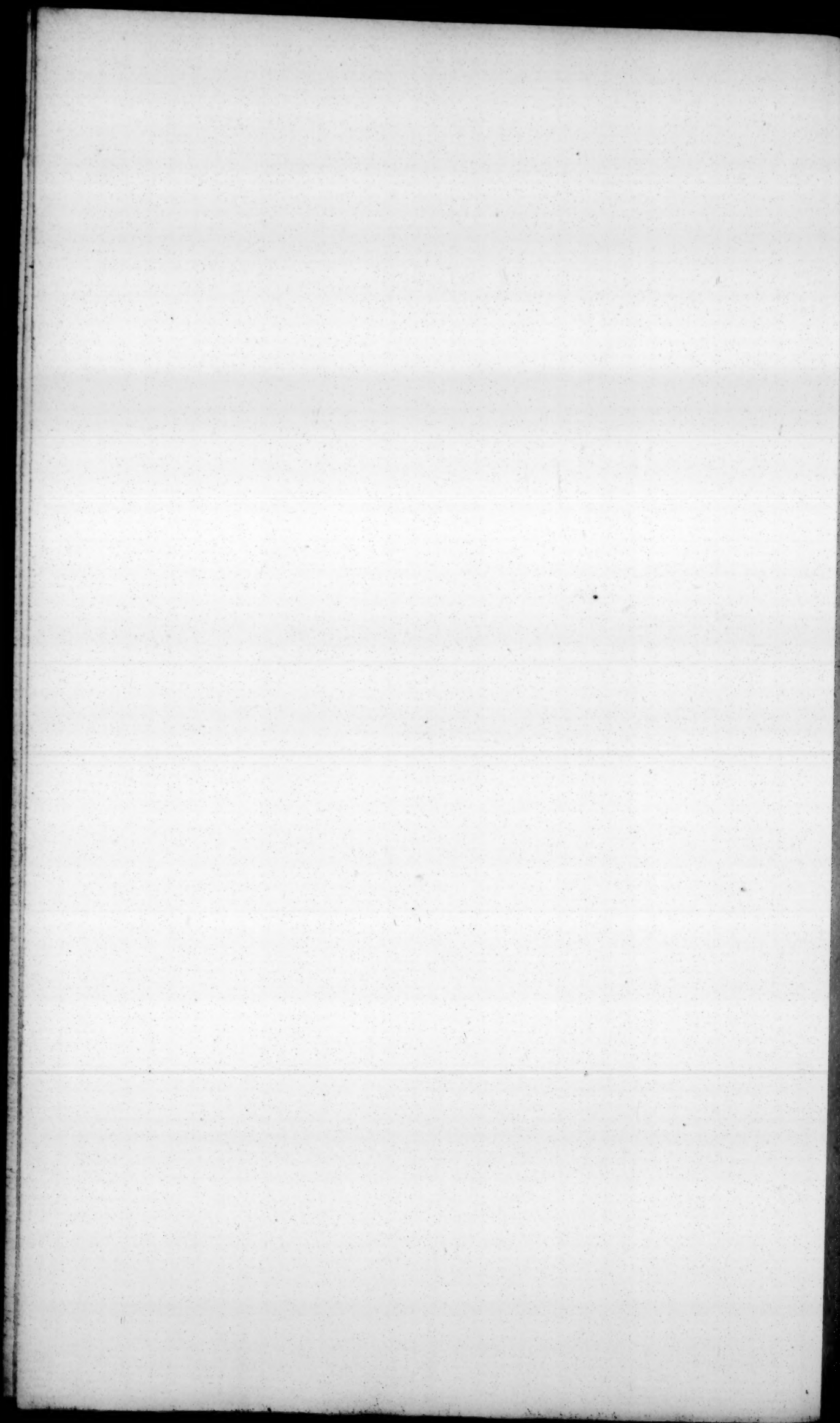
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MR. T. PHILIPE begs leave to inform the Public of his intention to continue his present plan of conducting Sales of Pictures, Drawings, Prints, and other articles relating to the Fine Arts; hoping to merit the approbation, not only of his employers, but of the Public in general, by introducing better modes of arrangement and description than have hitherto been practised, and thereby contributing to excite a more general taste for collecting works of merit than is at present the fashion, and which, it must be acknowledged, is too limited in a City of such extent as LONDON, the greatest metropolis in the world, whose prosperity depends, in no small degree, on the good taste of the manufactures of the country, and their reputation at foreign markets.





First Day's Sale.

FOREIGN PORTRAITS,

BY THE MOST EMINENT ENGRAVERS,

*All of the finest Impressions—many of them Proofs—comprehending
the choicest Works of*

NANTEUIL, EDELINCK, MASSON, DREVET,
MORIN, &c.

VARIA.

- 1 **E**IGHT, by J. de Visscher, &c.—*two proofs*
- 2 Fourteen, by Falck, &c.
- 3 Twenty-two, by Sadeler and others
- 4 Twenty-eight, by Mellan
- 5 Nine, by Eneas Vicus, Fruytiers, &c.
- 6 Twelve, by Morin—*fine*
- 7 Five, by ditto—*ditto*
- 8 Five, by Van Schuppen, &c.
- 9 Three, by Mellan—Chancellor Seguier, Pieresc, and
Vinc. Justinianus—*scarce*
- 10 Four—the Grand Duke of Tuscany, and Pope Alex-
ander VII. by Spierre—Charles V. and Isabella Es-
tenfis, by Rubens

- 11 Three Dutch admirals—Kortenaer, De Ruyter, and Van Nes
 12 The constable de Bourbon, Vorsterman, after Titian—
omnis salus in ferro est

NANTEUIL.

- 13 Two—J. B. Steenbergen, the advocate of Holland, and Pomponius de Bellievre—both fine
 14 Six, various—fine
 15 Nine, ditto—ditto
 16 Ten, ditto—two of Colbert—ditto
 17 Eight, ditto—fine
 18 Five—Cardinals de Retz, Richelieu, Mazarine
 19 Seven—two of Louis XIV.—Marechal Turenne—Duc de Melleraye—Duc de Bouillon, proof—Comte de Brienne—Duc de Lorraine, proof

EDELINCK.

- 20 Nathaniel Dilgerus—fine and rare
 21 Ten, various—Pascal, Count d' Harcourt, &c.—fine
 22 Seven, ditto—one a proof
 23 Three, ditto—Madame Helior, Abbé Bignon, Madame de la Moignon—fine
 24 Seven, various—fine

ANT. MASSON.

- C. 25 Three—Marin Curæus, Fred. Wil. Elector of Brandenburg, and Le Roi—fine
 26 Two—Ant. Turgot—Duc d' Albret—ditto
 27 Two—Louis XIV.—Duc de Vendosme—ditto
 28 One—GUILLIAUME DE BRISACIER, THE GREY-HEADED MAN—PROOF—very fine

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FOREIGN PORTRAITS.

1st Day.

DREVET.

- 29 Four—Louise Adelaide d'Orleans, *proof*—an arch-
bishop, kneeling, *ditto*—Boileau, and Felibien
- 30 Two—Madame Couvreur, and Samuel Bernard—*fine*
- 31 Two—Cardinal Fleury, and Duc de Villars—*ditto*
- 32 Two—Duchesse de Nemours, and Vintimille, arch-
bishop of Paris—*ditto*
- 33 Three—Ant. Portail, Leopold duke of Lorraine, and
Robert de Cotte

PORTRAITS OF FOREIGN ARTISTS.

- 34 Ten—Raphael, Baccio Bandinelli, Raphael, &c.
- 35 Nineteen—Guercino, Gerard Douw, Jan. Steen, Al-
bano, Mieris, &c.
- 36 Six of French artists—*one a proof*

ETCHINGS AND ENGRAVINGS,

BY THE BEST FRENCH ARTISTS, AFTER ITALIAN AND
FRENCH MASTERS,

Fine impressions—many proofs.

ETCHINGS.

- 37 Thirty-one—by de la Hyre, Parrocel, &c.
- 38 Seven—the works of mercy—by Sebastian Bourdon
- 39 Thirty-eight—by Le Sueur, Brebiette, La Fage, &c.
- 40 Seven—by Louis de Boullogne, Stella, Le Brun, &c.—
scarce
- 41 Twenty-five—by Sebastian Bourdon—*many scarce*
- 42 Fifteen—by Perrier, Vuibert, &c.

- 43 Twenty-two of landſchapes—by Rouſſeau, Mauperché, &c.
- 44 Ten ditto—Morin, after Fouquiere, Montague, and Corneille
- 45 Six ditto, *large and very fine*, and three others—nine pieces

ENGRAVINGS.

- 46 Fifteen, after Simon Vouet—*his choiceſt works—fine im-
preſſions*
- 47 Thirty-fix of ſtatues, by Mellan—*firſt impreſſions*—one
ditto, by Beatricé, after Michael Angelo
- 48 Eighteen, various ſubjects, by Mellan—*fine*
- 49 One—the head of Chriſt, by ditto—*ditto*
- 50 One—*St. Pierre Nolaſque*, by ditto—*fine—the rareſt print
of the maſter*
- 51 Twelve medallions of Louis XIV. by Edelinck—*ſcarce*
—and fix others, various—eighteen prints
- 52 One—the tribute money, by Valentino—**PROOF**
- 53 Seven, various—Morin, Champagne, &c.
- 54 One—Moſes, with the tables of the law, by Drevet—
proof
- 55 Three, after Titian, by Morin, &c.—*one a proof*
- 56 Seven, after Pouſſin, &c. by Edelinck, Spierre, &c.
- 57 Six, by Spierre, Edelinck, &c. after Pouſſin, Cortona,
Dominichino, &c.
- 58 One—Cupid chaſtiſed—Demarcenay—*proof*
- 59 One—the finding of Moſes, by Edelinck—*proof*
- 60 Two, by Boulanger—holy family, after Carracci; and
dead Chriſt, after Bourdon
- 61 One—Rebecca at the well, by Drevet
- 62 One—preſentation in the temple, by Drevet, after
Boullogne
- 63 Holy family—Edelinck, after Le Brun—*proof*
- 64 Three—holy family, after Albano and Correggio, by
Simonneau, Chateau and Drevet

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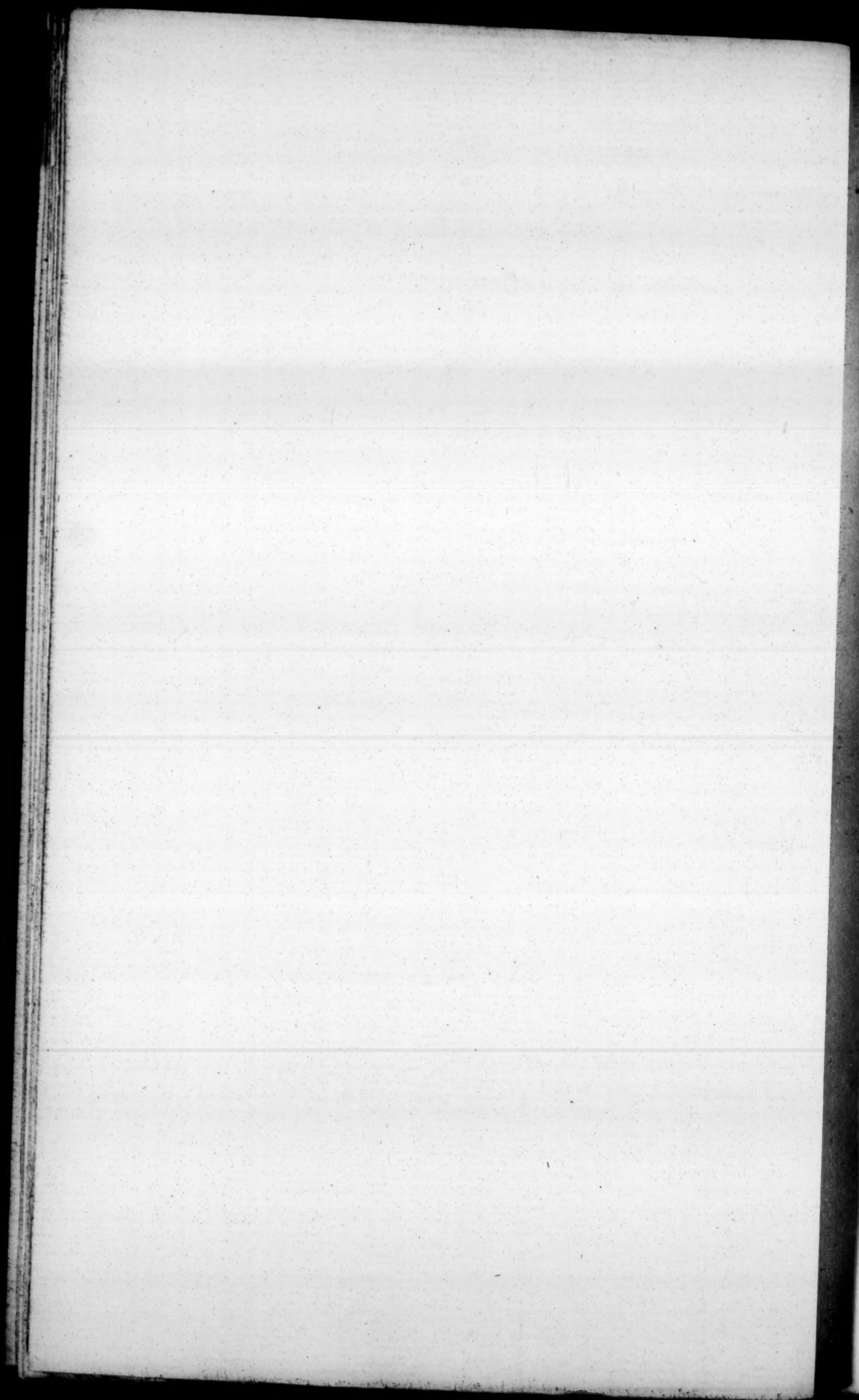
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- 65 Five, by Gerard Audran, and Poilly, after Domini-
chino
- 66 Holy family, with Elizabeth, &c.—Poilly, after Pouf-
fin—*proof*
- 67 Reposo, by ditto, after ditto—*before the drapery*
- 68 Two, by Van Schuppen, after Sebastian, Bourdon, and
Pouffin
- 69 Three, by Chereau, Gerard Audran, and Poilly, after
Guido, Pouffin, and Mignard
- 70 Two, by Boulanger and Poilly, after Pouffin, &c.
- 71 *The table-cloth, by Masson, after Titian*
- 72 The nativity, by Surugue, after Correggio, *called the
Notté*
- 73 Madona, in a circle—Pitau, after Guercino—*proof*
- 74 Two, by Edelinck and Picart, after Alexander Vero-
nese, &c.
- 75 *The holy family—Masson, after Mignard*
- 76 Two—the annunciation, after Dominichino, and St.
Cecilia, after Mignard—by Duflos
- 77 Two—Les Couseuses, by Poilly, after Guido; and
Erigone, by Vermeulen, after ditto
- 78 Four, by Edelinck, Poilly, &c.
- 79 Three madonas—Poilly, after Guido—*one a proof*
- 80 Two ditto—*unfinished proof and letters*
- 81 Two—madona, by Boulanger; and flight into Egypt,
by Poilly
- 82 One—madona, with the child a sleep, by Vallet—*rare*
- 83 Three madonas, &c.—Poilly and Picart—*one a proof*
- 84 One—the nativity, octagon, by Poilly, after Guido,
before the angels
- 85 *Ditto, with the angels*, and two others, by Poilly and
Audran, after Guido and Mignard
- 86 Madona and child—Lombard, after Guido—*proof*
- 87 Two—the marriage of St. Catharine, by Edelinck; and
madona, *with the chaplet*, by Boulanger—*scarce*
- 88 Three madonas, &c. by Audran, &c.
- 89 Four, after Raphael and Correggio, by N. Edelinck, &c.

- 90 *Madona, by Spierre, after Correggio—DEI PARAM VIRGINEM, &c —first impression, before the drapery*
- 91 *Madona and child—Rouffelet, after Parmeggiano*
- 92 *Two—madona, by Van Schuppen, after Raphael ; and St. Margaret, by Rouffelet, after ditto*
- 93 *Two madonas, by Poilly and Villamena, after Raphael*
- 94 *Three ditto, by Poilly and Boulanger*
- 95 *Silence, by Poilly, after Raphael, before the cross strokes*
- 96 *Two—Madona, with the pinks, by Boulanger, and holy family, by Pitau, both from Raphael, and two others—four prints*
- 97 *One—madona, by Boulanger, after Raphael—proof*
- 98 *One—holy family, by Edelinck, after ditto, before the arms*
- 99 *Two, by Beauvarlet and Wille—fine*
- 100 *One—the death of Marc Anthony, by Wille—very fine*
- 101 *One—instruction paternelle, ditto—ditto*
- 102 *One—musiciens ambulans, by ditto, after Dietricy—ditto*
- 103 *One—Le Coucher, by Porporati—ditto*

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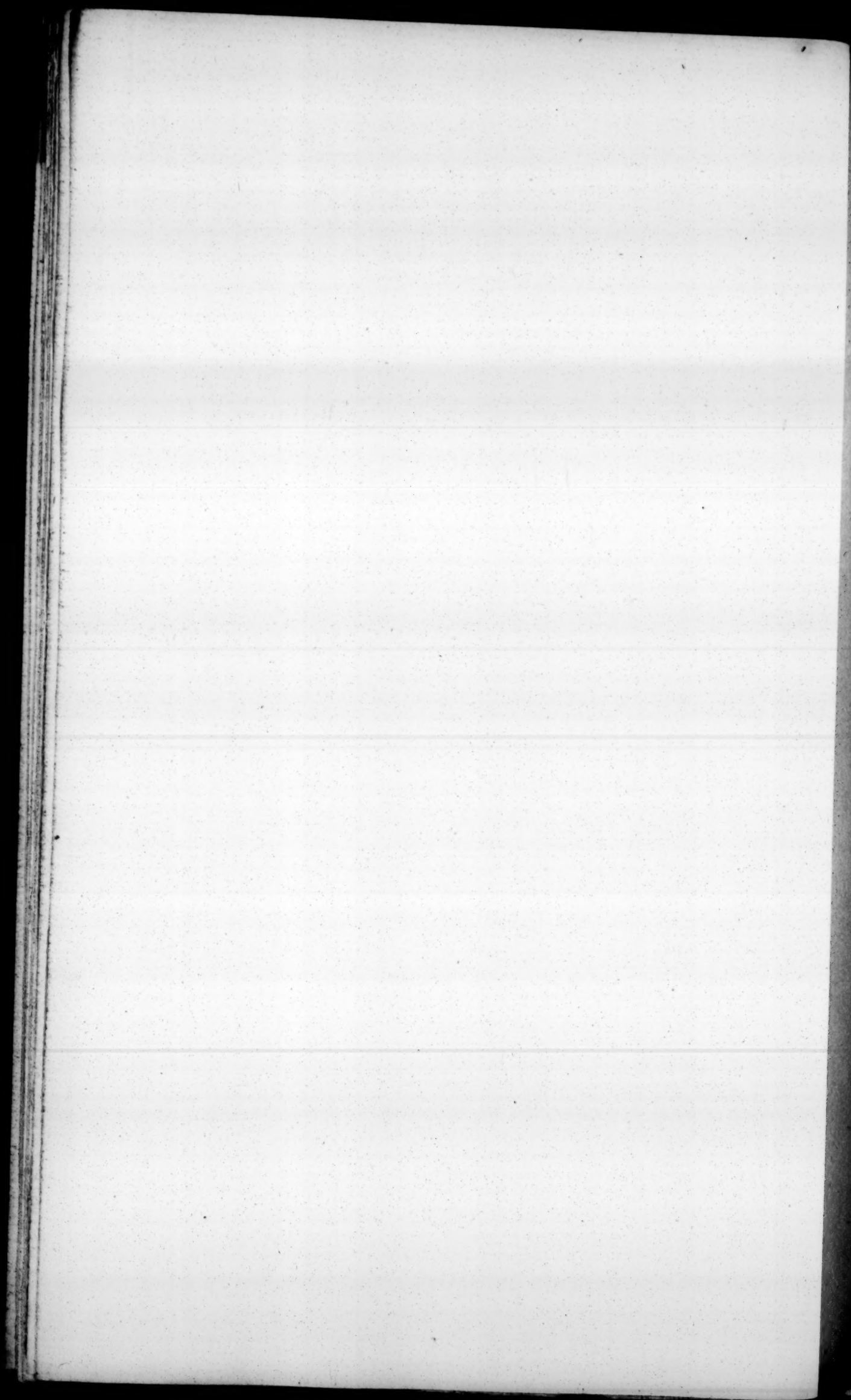
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Second Day's Sale.

DUTCH MASTERS.

NICHOLAS BERCHEM—ETCHINGS.

- T**WELVE small of sheep and goats
1 Eight of ditto—*man for a title*
3 Eight of sheep—*woman for a title*
4 Four of cows, horses, &c, with reverses, and two goats heads
5 Two—the large etching, and the shepherds asleep—*before the address of De Wit*
6 Five uprights—*half sheets*
7 One—oblong landscape—man riding on a mule, and boy with bag-pipes—*very fine*
8 One—the square landscape—man on a mule descending a hill, before the sky—*very rare*
9 Two upright landscapes—*one extremely rare*
10 Landscape, with three cows on the foreground—*proof—very fine and rare*
11 Six small cows, called the milk-pails—*very fine*

Etchings, after N. Berchem's drawings, by

J. DE VISSCHER.

- 12 Four upright landscapes—*small half sheets*
13 Four oblong ditto—*quarto—fine*
14 Six oblong ditto—*ditto—ditto*

2d Day.

DUTCH MASTERS—N. BERCHEM.

- 15 Two—the goat-milker, &c.
- 16 Two—another goat-milker, &c.
- 17 Four landscapes—*uprights*
- 18 Six capital landscapes—*half sheets*
- 19 Four ditto—*ditto*
- 20 Four—the times of the day—*capital*
- 21 Eleven small oblong landscapes—*quarto*
- 22 *Man, with the naked back*—PROOF
- 23 Four capital landscapes—DIVERSA ANIMALIA, &c.
- 24 Two landscapes—*very fine*
- 25 Berchem's ball, *before the privilege*, and two others
- 26 Two capital landscapes
- 27 Eight oblong landscapes—*very fine and rare*

VARIA—AFTER BERCHEM.

- 28 Four large landscapes, by Danckerts
- 29 Four smaller ditto, ditto
- 30 One large upright landscape, by Suyderhoef—*capital*
- 31 Four oblongs, by C. de Visscher—*very fine*

ADRIAN VAN OSTADE.

- 32 His etchings, in fifty pieces—*fine impressions*
- 33 *The painter, with the high bonnet*—proof—*fine and rare*
- 34 DITTO, with the letters—*very fine*
- 35 Five other variations, and three reverses; one copy, and one mezzotinto—*ten pieces*

J. SUYDERHOEF—AFTER OSTADE.

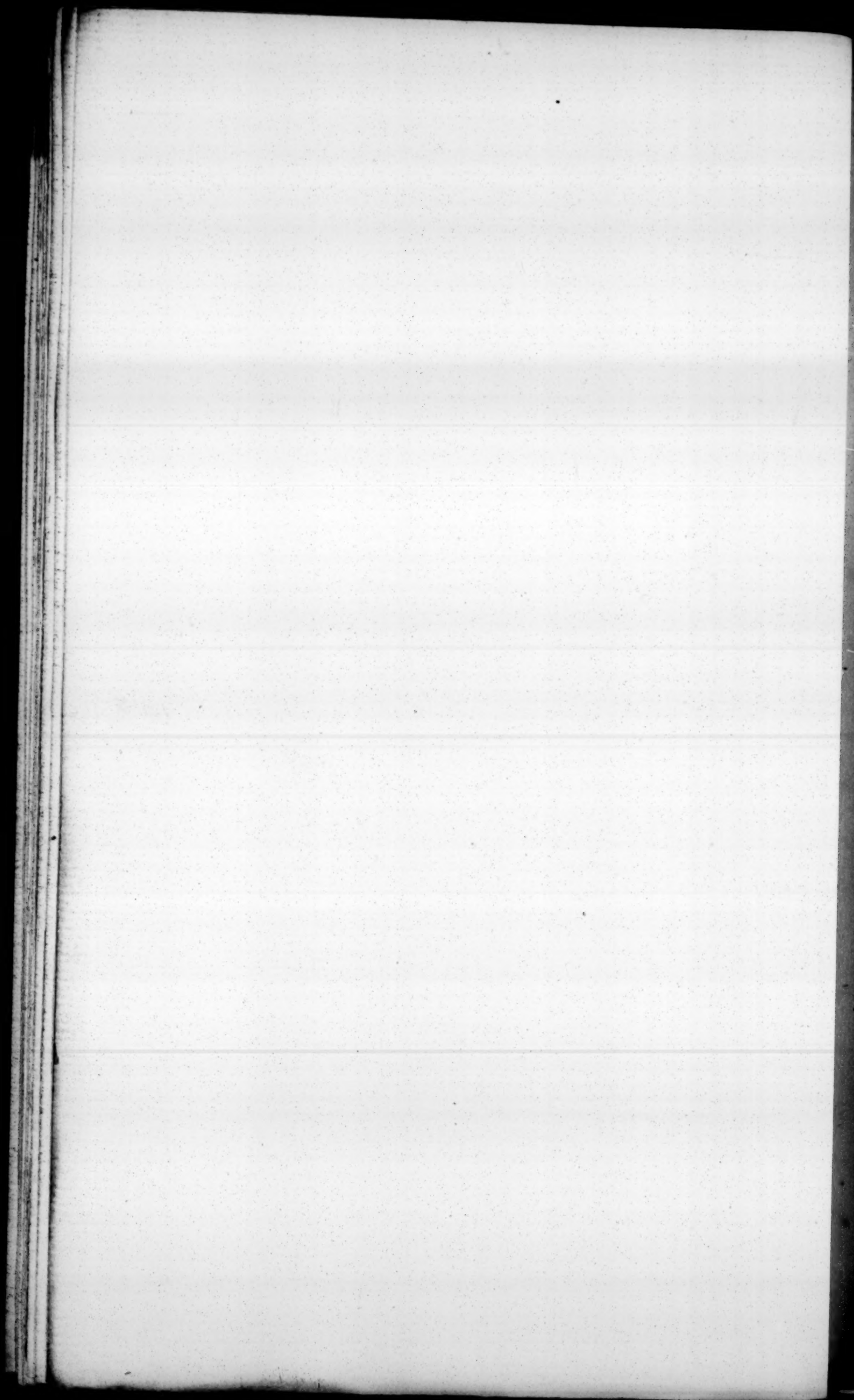
- 36 Snick and Snee, called the mefs-fighters—*Cl. de Jonghe excudit—with the white score*
- 37 The door of a tabagie
- 38 Three tabagies, and two night-pieces; boors singing, &c. and a copy—*six prints*

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DUTCH MASTERS—SUYDERHOEF AFTER OSTADE. ad Day.

- 39 Two tabagies, by Suyderhoef and Danckerts
- 40 The drunk goffips, oval—*fine*
- 41 The ball—*remarkably fine*
- 42 Man, with his pipe and can—*fine and scarce*
- 43 Tabagie—*vivamus, &c.*

OSTADE—J. DE VISSCHER.

- 44 Three tabagies—*fine*
- 45 One—boors dancing in a barn
- 46 A kermis, two boors dancing
- 47 Door of a cabaret

DISCIPLES OF OSTADE.

- 48 CORNELIUS BEGA,—his etchings, in thirty-five pieces
—*one a variation—fine*
- 49 CORNELIUS DUSART—his etchings, fourteen pieces—
fine—one a proof, and one a variation

ADRIAN BROUWER.

- 50 Five of the mortal sins, by Vorsterman—*one a proof*
- 51 Three tabagies—*E. du Bois exc.*
- 52 The fiddling boy, by Cornelius Visscher—*proof*

GERARD TERBURG.

- 53 The treaty of Munster, by Suyderhoef—*capital*
- 54 Boors quarrelling, by ditto—*proof*

J. VANDEN VELDE.

- 55 Three—the good Samaritan, the white cow, and the
rommel-pot

- 56 Five—merry-making, tric-trac, forcerefs, nocturnal concert, and the quack doctor
- 57 One—the ftar of the kings—*very fine*
- 58 Six small oblongs—a *fet—tittle, vita brevis, &c.*—*very scarce*
- 59 Four—a fet of dark pieces—*small—very fine*
- 60 Seven—the country wake, the feafons, and two landfchapes, from Molyn

VARIA.

- 61 The burgo-mafters, by Suyderhoef, after Keyfer—*very fine*
- 62 Night, by ditto, after Sandraert—*rare*
- 63 Four, by Bary, &c. after Mieris
- 64 Twelve, various, by Nolpe, Bloemart, D'affonville, &c.
- 65 The fet of heads, by Lutma—OPUS MALLEI—*very fine*
- 66 Two—Balshazzar's feaft, and the wife men's offering, by Muller—*very fine*
- 67 The golden age—De Bruyn, after Abraham Bloemart—*first impreffion*
- 68 The wife men's offering, by ditto; and the boy with the rommel-pot, by C. Bloemart
- 69 Eighteen various landfchapes, by Morin, Bronckhorft, &c.
- 70 The work of Count Goudt, after Elzheimer, complete, and *very fine, and five others*, by Paffe, &c. after ditto—*twelve prints*
- 71 Five, by Muller; the madona, by Bernard; the Venetian ball, &c.

GOLTZIUS.

- 72 Two—his portrait, by Goltzius, &c.
- 73 Fourteen—Chrift and the apoftles, *with a portion of the creed under each—fine*

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- 74 Twelve—the passion of our Saviour
- 75 One—the dog—*fine impression*
- 76 Six—the large set of scripture pieces, called the *chef d' Oeuvre*
- 77 One—the last supper—*very rare*
- 78 Eight, various—the nativity, the painter, &c.
- 79 Seven—the planets—Saenredam, after Goltzius—*fine*

PORTRAITS, BY SUYDERHOEF.

- 80 Two—R. des Cartes, and Jo. Polyander—*fine*
- 81 Four—J. de la Chambre—And. Rivetus—Jac. Meester-tius—Adr. Beeckerts
- 82 Two—J. Hoornbeeck—Jo. Coccejus
- 83 Three—Const. Lempereur, Gilles de Clarges, and Anna Maria à Schurmans—*fine*
- 84 Three—Wickenburg, admiral Waffenaer, arch-duke Maximilian, and another
- 85 Five—Theodorus Schrevelius, Cornelius Schrevelius, Reinerus Neuhufius, Edv. Neuhufius, and Godartus à Reede
- 86 Jacobus Hollebekius, Augustyn Bloemart, and Ludovicus de Dieu
- 87 Three—Franciscus Plante, M. Z. Boxhornius, and Maximilian Teelingh
- 88 Four—Aart van Leyden, Jacobus Crucius, Bishop of Osnabrug, and Claudius à Salmasia

DAVID TENIERS.

- 89 Four—the larger landscapes—*his etchings*
- 90 Six of hermits—*fine—ditto*
- 91 Five—the large tabagie and dance, St. Anthony, &c.—*ditto*
- 92 Five—the three smallest landscapes, *ditto*, and two by Wyngaerde, &c.

ad Day.

DUTCH MASTERS—DAVID TENIERS.

- 93 Four small tabagies—*very fine—his etchings*
- 94 Four small heads—his etchings—*one a proof*
- 95 Twenty, various, after Teniers
- 96 Four, by Coryn Boel, after ditto—*fine*

VARIA.

- 97 Three, by Bary, after Mieris and Terburg—*very fine*
- 98 Twelve—by Potter, Bamboccio, and Lingelbach
- 99 Four, by *Cornelius Ploos van Amstel*, after Gerard Dow,
Goltzius, Vandyck, and Metzu—*first impressions—
very fine and rare*
- 100 Seventeen etchings, by Baur—*curious and rare*
- 101 Fifteen ditto of battles, by ditto

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Third Day's Sale.

DUTCH ETCHINGS.

VARIA.

- 1 **T**WENTY-NINE, by F. Wauters and J. Visscher,
after Breughel
- 2 Eighteen, by Meyeringh, Swidde, and E. v. Velde
- 3 Thirty-six, by Adrian vander Cabel
- 4 Eleven, by Francisque
- 5 Eighteen, by Jan vanden Velde, 1615
- 6 Fifteen, by Rolandt Rogman
- 7 Twelve, by ditto
- 8 Thirty-six, by Adrian vander Cabel
- 9 Seven, by De Vadder, vanden Stock, Vinckboons, &c.
- 10 Eight, by A. Bath—*scarce*—and one, the painter, by
Vienot, after ditto
- 11 Five, by Molenaer, van Haeflen, Droochsloot, and
Schoevarts—*scarce*
- 12 Thirteen, by Ferg and Danckerts
- 13 Fifty-three, by Genoels, Horizonti, Vander Muelen,
&c.
- 14 Three of dogs, by Jonkheer and Le Ducq—*fine, and
very rare*
- 15 Eight, by Bleecker—*very scarce*
- 16 Three, by Jean Milê—*fine*
- 17 Eight, by Abraham Hondius
- 18 Six of cattle, by G. de Leeuw, or Leone; and six of
Capricij, by Rugendas

- 19 Forty-two of fishes, *with charming landscapes*, by Albert Flamen—the *four sets, compleat*
- 20 Six of animals—Gaywood, after Barlow
- 21 Two landscapes, with animals, by Van Aken—*fine*
- 22 Five, by Ruysdaal, &c.
- 23 Two landscapes, by Adrian Stalpent—*rare*
- 24 Seven ditto, by J. Hakkert
- 25 Six ditto, by Albert Flamen—*scarce*
- 26 Two ditto, by De Vlieger and Bout—*fine*
- 27 Four, by Backhuyson and Zeeman
- 28 Ten, by J. Both—*Italian landscapes*
- 29 Four, by Molyn—*scarce*
- 30 Ten landscapes, with animals, by Van Aken—*very fine and rare*
- 31 Four, by ditto, after Saftleven
- 32 Twenty-one, by Thomas Wyke—*his works, compleat—fine*
- 33 Eight—the set of dogs, by Fyt—*scarce*
- 34 Seven, by ditto—*ditto*
- 35 Two of sheep, by J. Vandermeer—*fine and rare*—and two landscapes, after Vandermeer
- 36 Twelve of dogs, horses, cows, sheep, &c. by Vanden Hecke, 1656—*fine*
- 37 Thirteen various animals, by ditto
- 38 Twelve of horses, by Stoop
- 39 Six of dogs, by De Vlieger
- 40 Eight, by Cuyp—the *compleat set, fine and rare*
- 41 Thirty-three, by K. du Jaryn, *old impressions, of which fourteen are proofs, before the numbers*
- 42 Ninety-two, by Van Everdingen—*very fine*
- 43 One—THE UNIQUE ETCHING, BY PHILIP WOUWERMANS—EXTREMELY RARE

LUCAS VAN UDEN.

- 44 Eight small landscapes—*fine*
- 45 Eight ditto, smaller—*ditto*

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- 46 Ten ditto—*ditto*
- 47 Eleven ditto—*ditto*
- 48 Eleven ditto, after Rubens and Titian

J. H. ROOS.

- 49 Twelve of cattle
- 50 Twelve of goats, sheep, and cattle, by Knorr
- 51 Four large upright Italian landfchapes, with cattle

PETER DE LAER, SURNAMED BAMBOCCIO.

- 52 Ten of horses, &c.
- 53 Eight—the fet of horses, cows, &c. dedicated to the Duc d'Alcala
- 54 Satyrs and tygers, by Suyderhoef; and robbery in the cave, by Stoopendaal

ADRIAN VANDEVELDE.

- 55 One—the large landfchape—*fine*
- 56 Ten—the fet of cows, &c.—*ditto*
- 57 Five—the larger cattle, and two fmall of fheep—*ditto*
- 58 One—THE INN—*very rare*
- 59 Two of landfchapes, with cattle, after V. Velde

PAULUS POTTER.

- 60 Eight of cattle, called the Bull-book—PROOFS—and nine copies of ditto
- 61 Eight of Cows, &c. and a copy
- 62 One—the cow's head—*very fine and rare*
- 63 One—the tree, Zabucaia—VERY RARE
- 64 One of cattle—the reduced plate, before the name of De Wit
- 65 Two—the large plate, and its companion of the fme fize—*very fcarce*

3d Day.

DUTCH ETCHINGS—PAULUS POTTER.

- 66 *Five of horses—very fine and scarce*
67 *Twenty-three of Lyons, tygers, and leopards, by D. Bye, after Potter—fine impressions*

HERMAN SWANEVELT,

- 68 *Eight of goats—small pieces*
69 *Four landscapes, with the flight into Egypt*
70 *Twelve half-sheet oblong landscapes*
71 *Ten Italian landscapes, with ruins, &c.*
72 *Four upright ditto—large and very fine*
73 *Four—the set of hermits—large oblongs—ditto*
74 *Six—the history of Venus and Adonis—ditto—ditto*
75 *Fourteen, various, some scarce*
76 *Twelve views in Italy, small quartos—fine*
77 *Four small subjects of satyrs in landscapes—the complete set*
78 *Twenty-four small ovals—fine*

ANTONI WATERLOO.

Fine Impressions.

- 79 *Eight small landscapes*
80 *Six ditto*
81 *Twelve ditto*
82 *Ten ditto*
83 *Six ditto*
84 *Six ditto*
85 *Six ditto*
86 *Ten ditto*
87 *Ten ditto—quarto size*
88 *Six ditto—oblong half sheets*
89 *Seven ditto—one a duplicate*
90 *Six ditto—upright half sheets, with subjects from Ovid*
91 *Six ditto—fancy, the mill, &c.*
92 *Five ditto—with scripture subjects*

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VARIA.

- 93 Five—the managed horse, by Dirk Maas—*fine and very rare*
94 Three, by John ab Ach, van Hoeck, Sadeler, &c.
95 Six, by Stradanus, Swartz, &c.
96 One—Holben's family—Böece, after Holbein
97 The card-players, by Rombouts; and the prodigal son,
by Cornelius de Wael—*seven pieces*
98 Two portefolios
99 Two ditto
100 Two ditto, *with leaves*

Fourth Day's Sale.

MISCELLANEOUS ITALIAN.

- 1 FIFTEEN heads—Christ and the apostles, by R. Schiaminosi—*rare*
- 2 Thirty-six, various—Carlo Maratte, Rosso Fiorentino, H. Geminiani, Rafael, Carravaggio, &c.
- 3 Twenty-two, various—Titian, &c.
- 4 Thirty-three—R. Schiaminosi, &c. the prophets and sybils, &c.
- 5 Eighty-six pieces, after Polidoro, by Cherubin Albert, Galestruzzi, Saenredam, &c.—*fine impressions, many of them scarce*
- 6 Twenty-four, various, by different artists, after Bassano, Titian, &c.—*fine impressions*
- 7 Fourteen huntings, by Tempesta
- 8 Four, after Raphael, Barroccio, &c.
- 9 Four—Lanfranco, Albano, Pouffin, &c.
- 10 Six—Carracci, Cortona, &c.
- 11 Six, by Cherubin Albert and Sadeler
- 12 Ten, various—M. A. Carravaggio, Lanfranco, &c.
- 13 Twenty, after Raphael, Titian, &c.
- 14 Seven—Rafael, Correggio, and Dominichino
- 15 Nine, various
- 16 Ten—Michael Angelo, Raphael, &c.
- 17 Nine—Raphael, Julio Romano, Titian, &c.
- 18 Four—the marriage of Isaac and Rebecca, *a long print, about five feet*—Bernardo Passeri, from the idea of Balthazar Peruzzi, *curious and rare*—three others, after Zuccherò, &c.

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19. Bronzino, engraved by George of Mantua.

ITALIAN MASTERS—MISCELLANEOUS.

4th Day.

- 19 Nativity, by Polidoro—*fine proof—rare*
- 20 The crucifixion, *in a sea of blood*, by Spierre, after Bernini—*fine*
- 21 One—the murder of the innocents, by Dominico Compagnola—a *wooden print—a magnificent composition—very rare*
- 22 Michael Angelo's last judgment, by Martin Rota—*fine*
- 23 Four—the lodges of the Vatican, by Volpato, after Raphael; dispute of the sacrament, school of Athens, Heliodorus, and battle of Ostia—*first impressions*

WOODEN PRINTS—CLARO-OBSCURO.

- 24 Seven, after Raphael, by Ugo da Carpi, Andreani, &c.
two proofs
- 25 Five ditto—*some very scarce*
- 26 Twenty-one, after Titian, Guido, &c.
- 27 Fourteen, various masters
- 28 Nine, ditto—Barroccio, Jos. Scolari, Jacobo Ligorio, &c.
- 29 Nine, ditto—Maturino, John of Bologna, Ugo da Carpi, &c.
- 30 Thirteen, various—Balthazar Peruzzi, &c.
- 31 The triumph of Julius Cæsar, by Andreani, after Andrea Mantegna—*nine pieces, and the plate of columns*

BAPTISTA FRANCO.

- 32 Five, various
- 33 Three, ditto—Peter and John, after Raphael; Hercules and Dejanira, &c.—*one a proof*
- 34 Two, ditto—Diana reposing, &c.
- 35 Three, ditto—triumph of Bacchus, &c.
- 36 Two, ditto—Abraham and Isaac, &c.
- 37 Two, ditto—marriage of Bacchus and Ariadne, &c.

ANDREA MANTEGNA.

- 38 Three—the holy family, &c.
- 39 One—entry into purgatory—*very fine*
- 40 Two—*burial of Christ*—HUMANI GENERIS REDEMPTIO—*original and copy—very fine*
- 41 Two—sea monsters, and triumph of envy
- 42 Two—triumph of Silenus, and a bacchanalian
- 43 One—*triumph of VICE, her votaries blind—a curious and rare print*
- 44 One—Judith—*fine*
- 45 Six—*Benedetto Montagna*, and the *master of the Caduceus*
- 46 One—Mars and Venus—*very fine*
- 47 Two—holy family, and sacrifice to Ceres—*ditto*
- 48 Three, by *Robeta*, &c.—*curious and rare*
- 49 Three, various—*Brixiano*, &c.
- 50 Five—*Brixiano—two with cyphers*

THE CARRACCI.

- 51 *A blank title, by AGOSTINO, filled up with a short sketch of his life in MS.—The design is Moses, with the tables of the law, dated 1583—the two scenic prints, and three others—six pieces*
- 52 The drawing-book, by *Agostino*, in forty-four pieces—*scarce*
- 53 Twenty, by *Agostino*—Christ and apostles, fifteen pieces, three portraits, and two others
- 54 Eighteen, by *ditto*—madonas and saints
- 55 Three, by *Annibal*—nativity, *proof and letters*, and crowning with thorns
- 56 Six, various, by *Agostino*
- 57 Five, by *Annibal* and *Agostino*—dead Christ, *caprarola*, *very fine*; madona, with the cup, &c.
- 58 Ten, by *Lodovico* and *Agostino*—nine madonas and Saint Francis, before a crucifix

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- 47 Two—holy family, and sacrifice to Ceres—*ditto*
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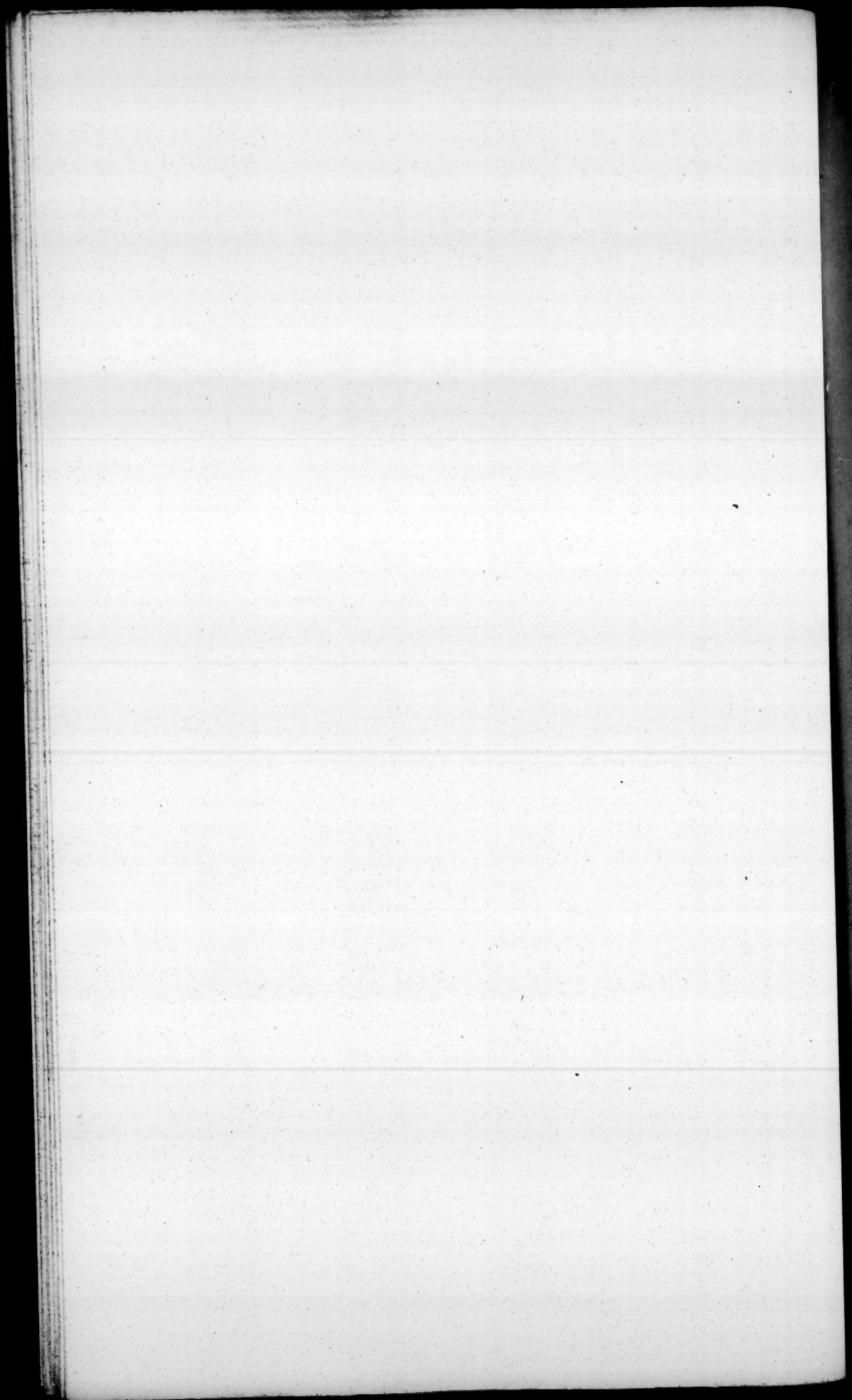
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- 59 Six, various—*Lodovico and Agostino*
- 60 Three madonas, by *Lodovico and Agostino*—one is a drawing
- 61 Five madonas, by *Annibal and Agostino*
- 62 One St. Francis receiving the stigmata, dated 1585—by *Agostino*
- 63 Twenty-one—the set of free subjects—by *Agostino*—very fine
- 64 Two the St. Jerome and Magdalen—by *Annibal*
- 65 Two—the fan, both plates—by *Agostino*
- 66 Twelve armorial prints, by *Agostino*—some scarce
- 67 Two emblematical subjects, by *Agostino*, after Tintoret—very fine
- 68 Four landscapes, with figures, free subjects, four lines of Italian at the bottom of each, by *Agostino*—very fine and rare
- 69 Four, various, by *Lodovico and Agostino*—some scarce
- 70 Two, by *Annibal and Agostino*—wisemen's offering, and a madona
- 71 Three, by *Lodovico*
- 72 Eight, various, by *Annibal and Agostino*
- 73 Seven, ditto, by *Annibal*
- 74 Two—St. Jerome before a crucifix—one a curious unfinished proof—by *Agostino*
- 75 Another St. Jerome, with angels, by *Agostino*, after Tintoret—brilliant
- 76 Six, by *Lodovico and Agostino*—one is a copy
- 77 Two—dead Christ, after Paolo Veronese, by *Agostino*; and the Samaritan woman, by Carlo Maratte, after *Annibal*—proof
- C. 78 One—madona sitting on a half moon, by *Agostino*, after L. Sabbadini
- 79 One—the temptation of St. Anthony, after Tintoret, by *Agostino*
- C. 80 One—madona and child, with St. John and two little angels, by *Lodovico*—rare—with a reverse
- 81 Susannah, etched by *Annibal*—fine proof
- 82 One—portrait of Titian, by *Agostino*—very fine

4th Day.

ITALIAN MASTERS—THE CARRACCI.

- 83 St. Francis distributing his cords, *large sheet*, by *Agostino*
rare
- 84 One—the marriage of St. Catharine, by *ditto*—*fine*
- 85 One—Madona with the magdalen and St. Jerome, after
Correggio—*sheet*—by *Agostino*
- C. 86 Two—the Ecce homo, after Correggio; and Eneas
carrying his father, after Barroccio—both by *Agos-
tino*
- 87 One—the martyrdom of St. Justina, two large sheets,
by *Agostino*, after Paolo Veronese
- 88 The crucifixion, by *ditto*, after Tintoret—three sheets
joined together—*fine*—by *Agostino*
- 89 The copy of ditto, three sheets, and three others
- 90 One—the praesepe, or wisemen's offering, Balthazar
de Sienna, on seven sheets, by *Agostino*—*rare*
- 91 Three—Cornelius Bloemart, after *Annibal*
- 92 Three—Poilly, &c. after *ditto*—*fine*
- 93 Five—C. Bloemart, Poilly, &c. after *ditto*
- 94 Six ditto—by Audran, &c. after *ditto*
- 95 One—the silence, by Hainzelman, after *ditto*—*very fine*
- 96 Nine, by Cornelius Bloemart—*ditto*

ANNIBAL CARRACCI.

- 97 The holy family, with the spectacles, by Cornelius
Bloemart, and two copies
- 98 Six, various, by Boulanger, Poilly, &c.
- 99 Dead Christ in the Virgin's lap, by Baudet—PROOF—
capital
- 100 Christ in the garden of olives, by Vorsterman—*fine*
- 101 Christ carrying his cross, by Grignon—*proof*
- 102 Five, by Poilly, Pitau, &c.

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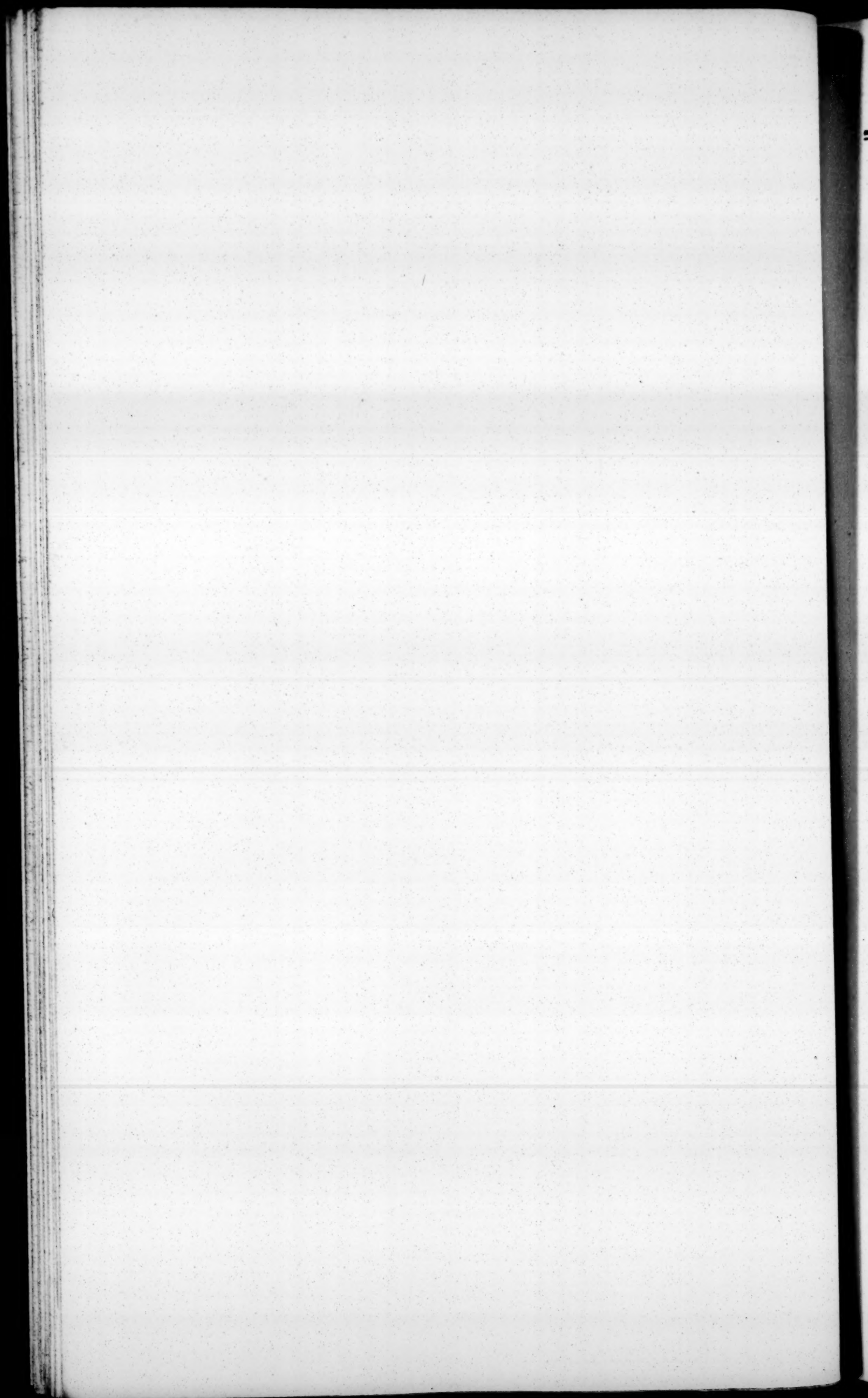
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Fifth Day's Sale.

ETCHINGS, BY ITALIAN MASTERS.

VARIA.

- T**WELVE large landschapes, with patriarchal journeyings, by Macé, after Castiglione
- 2 Eleven, various masters
 - 3 Nineteen, ditto
 - 4 Eight, by Guido, Sisto Badalocchio, &c.
 - 5 Seven—Correggio, Lorenzo Pasinelli, &c.
 - 6 Four—Vespasian Strada
 - 7 Fifteen—Primaticcio, Carlo Maratte, &c.
 - 8 Nine—J. B. Mercati, Primaticcio, &c.
 - 9 Four—Lanfranco and Sisto Badalocchio
 - 10 Four—B. Schidone, &c.
 - 11 Three—Pampeio, Aquilano, &c.
 - 12 Ten—Cav. Diamantini, &c.—*scarce*
 - 13 Four—Vanni, Cavedone, Amati
 - 14 Three—Fr. Mola, Burani, &c.
 - 15 Five—Cangiagio, &c.
 - 16 Eight—Vannius, St. Martin of Bologna, &c.
 - 17 Eight, by Vent. Salimbeni, and a reverse, Christ baptized—*very rare*
 - 18 Five, by Giulio Carpioni—*fine*
 - 19 Eleven landschapes, by Crescentio de Honufrijs
 - 20 Forty-eight ditto, by Bolognese, Le Neve, &c.
 - 21 Four, by Camillo Procaccini—the transfiguration and three repofos—*fine*

5th Day. ETCHINGS, BY ITALIAN MASTERS—VARIA.

- 22 Four, by Barroccio, and a counter proof—*very fine*
C. 23 Five—Pierino, Correggio, &c.—*rare*
24 Six—Guercino, Julio Carpioni, &c.
25 Fifty-four—Raphael's bible, by Sisto Badaloccio and Lanfranco, including the dedication to Annibal Caracci—*first impressions*
26 Twelve, by Paolo Farinati and others—*very fine*
C. 27 One—St. Francis receiving the stigmata, by Paolo Farinati—*extremely rare*
C. 28 Eight—bacchanalians, boys sports, &c. by Andrea Podesta, after Titian—*very fine—dedicated to Guido Reni*
29 Forty-nine, by Castiglione, consisting of heads, histories, landschapes, &c.—*fine impressions*
30 Twenty-two, by Jacobo Palma, comprizing his drawing book, histories, &c.—*many of them very rare*

ODOARDO FIALETTI.

- 31 Thirty-five, his drawing book—*scarce*
32 Four various etchings—*scarce*
33 Fourteen—Scherzi d' amore—*very fine—two proofs*
34 The Frieze, in six sheets, making, when joined together, a composition six feet long—*very rare—and two others*

BOURGOGNONE—J. COURTOIS.

- 35 Eight—the set of small etchings—*very fine and rare*
36 Four—the large set of ditto—*ditto*
37 Three—the sieges, viz. of Sluys, Auden Aerde, and battle of Steenbergam—*sheet prints—EXTREMELY RARE*

LUCA GIORDANO.

- 38 St. Anne—*very scarce—and two portraits*
39 Christ among the doctors—*rare*
40 One large etching—*very scarce*

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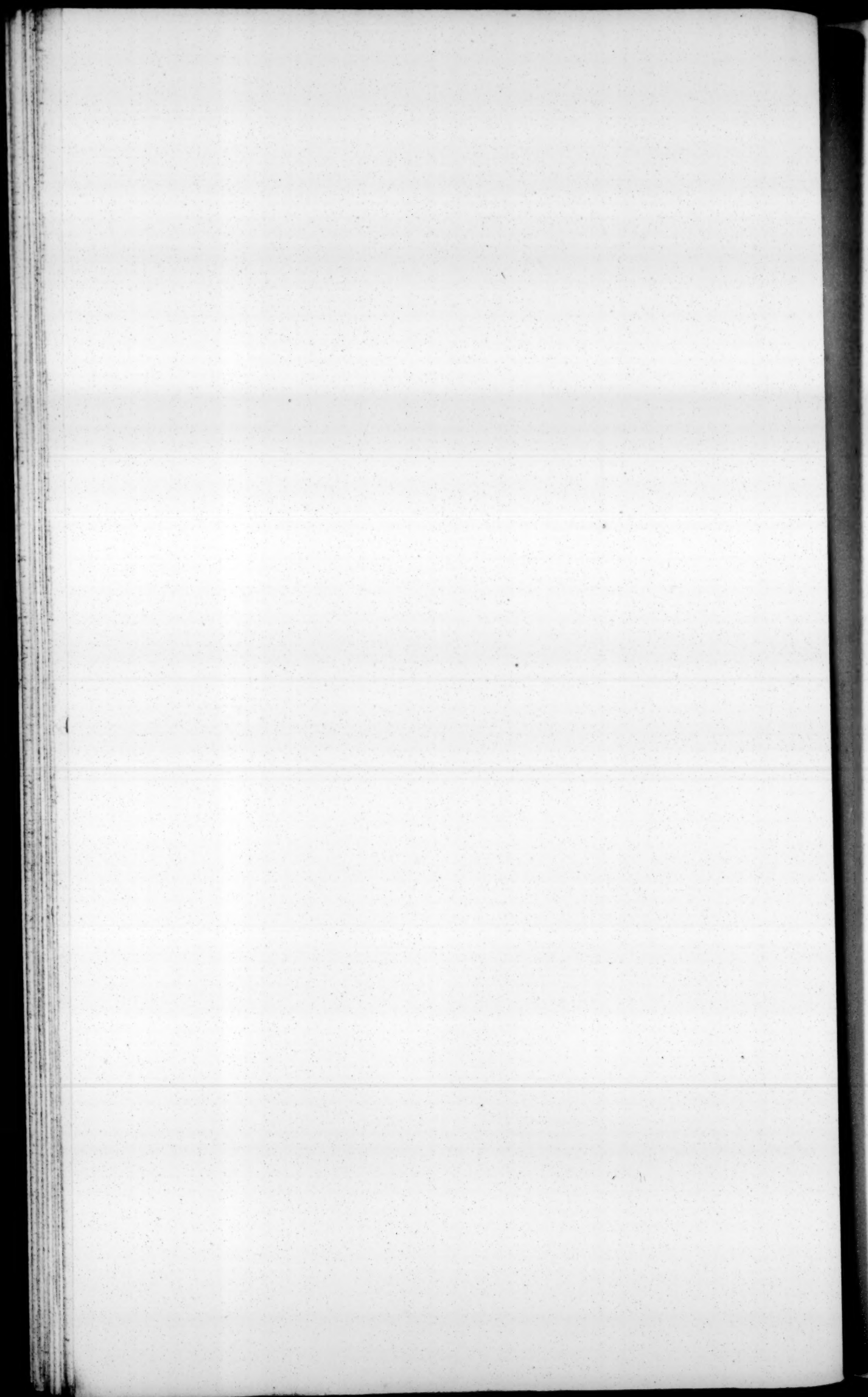
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GUIDO AND HIS DISCIPLES, CANTARINI,
SIRANI, &c.

- 41 Nine, by Sirani—boys, &c.
- 42 Twelve, ditto and Cantarini
- 43 Ten—Guido, Cantarini, &c.
- 44 Ten—Cantarini
- 45 Ten—Guido, &c.
- 46 Seventeen—ditto—three reverses
- 47 Eleven—Guido, Cantarini, Facini, &c.
- 48 Fourteen—ditto, &c.
- 49 Seven—ditto—and a copy
- 50 Five—ditto, &c.
- 51 Eight—Guido and Carracci—St. Roch, &c.
- 52 One—St. Roch—Guido, after Carracci—*proof*
- 53 Fifteen—Christ, the madona, and apostles, *in ovals—*
very rare

GIUSEPPO RIBERA, CALLED SPAGNOLET.

- 54 Eighteen, consisting of histories, studies, &c. — *some*
scarce
- 55 One—*Don John of Austria—very rare*

CLAUDE LORRAINE, AND GASPAR
POUSSIN.

- 56 Thirty-six etchings, by Claude, *including two variations*
and two reverses; and five by Dominique Barriere—
forty-one pieces

5th Day.

ETCHINGS, BY ITALIAN MASTERS.

- 57 Four etchings, by Claude, three of them very small—RARE
58 Eight etchings, by Gaspar Pouffin; four square and four circles—*set complet*

BARTOLOMEO BISCAINO.

- 59 Five—two holy families, marriage of St. Catharine, &c.—*scarce*
60 Two—holy family and circumcision—*fine and rare*
61 Two—holy family and nativity—*ditto*
62 One—the large nativity—A PROOF—RARISS.
63 Two—Herodias, and triumph of Galatea—*fine and rare*
64 Two—the magdalen, &c.—*ditto*

VARIA.

- 65 Three, large, by Falcini, after Barroccio, &c.—*fine and rare—one is a proof*
66 Eight, by Della Bella—*very scarce—from the Grand Duke's collection*
C. 67 One—the Pont Neuf, by ditto—*first impression, before the weather-cock—very rare*
68 Twelve, by Remigio de Canta Gallina, (Callot's master,) Julio Parigi, Petrucci, Bazicalva, &c.—*scarce*
69 One—the prodigal, by Bernardo Capitelli—*proof—very rare*

CALLOT.

- 70 Nineteen, various—the sea-fight, &c.
71 Two, after Andrea Del Sarto, before and with the adrefs of Mariette—*scarce*

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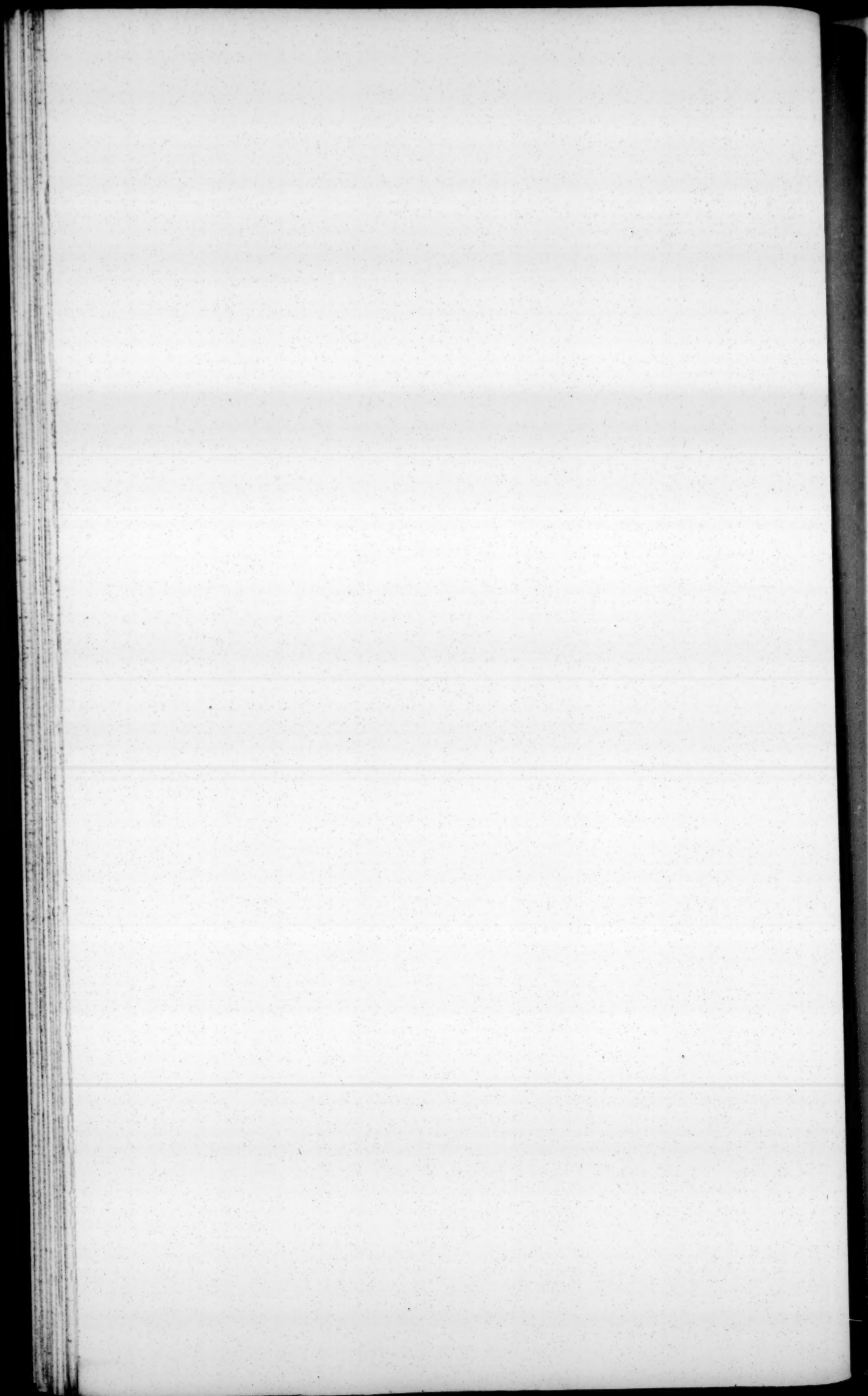
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ETCHINGS, BY ITALIAN MASTERS.

5th Day.

- 72 Four—the little portement de Croix, (*for a reliquaire,*)
the annunciation, St. Laurence, &c.—*very fine and rare*
- 73 One—the entombing of Christ, after Vent. Salimbeni—*very fine and rare*
- 74 Six small landshapes—*extremely scarce*
- 75 One—the widow, or little farm—*ditto*
- 76 One—the Pandora, before the thunderbolt—*ditto*
- 77 Two—the prodigal—*fine*
- 78 Two—the benedicté—*ditto*
- 79 One—ditto, from a different plate—*unfinished proof, extremely scarce*
- 80 Thirteen—Regola e modo di adoperar la Picca—in the
early time of Callot—rare
- 81 Three—the sacrifices—*remarkably fine, and very scarce*
- 82 Six—the tragedy of Solyman, compleat, including the
title—*uncommonly fine impressions—very rare*

ENGRAVINGS.

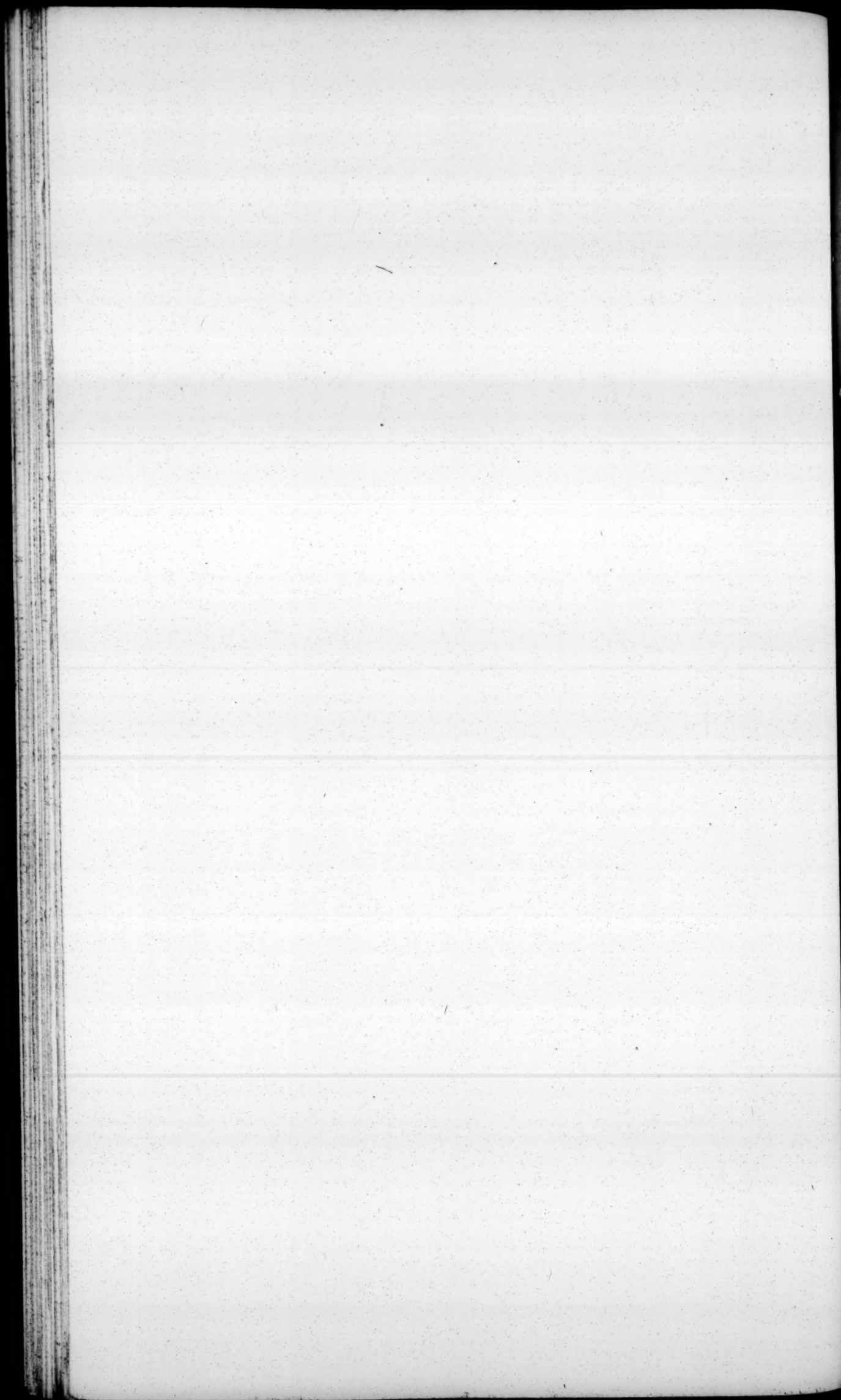
BY THE MANTUANI, &c.

- 83 Nine ceiling pieces, &c.
- 84 Nineteen, various, after Julio Romano, Luca Penni, &c.
- 85 Nine, ditto—Tarquin and Lucretia, &c.
- 86 Eight, ditto—the angles of Michael Angelo, &c.
- 87 Three, ditto—the reposo, with angels, after Julio
Campo—*very fine*
- 88 Two—School of Athens, and dispute of the sacrament,
after Raphael—*two sheet prints—fine*
- 89 Eighteen, various, by Æneas Vicus, &c.
- 90 One—the academy of Baccio Bandinelli—*fine*
- 91 Twelve—Æneas Vicus, &c.
- 92 Fourteen, various

5th Day.

ETCHINGS, BY ITALIAN MASTERS.

- C. 93 Two, after Julio Romano—one on two sheets
94 Eight—Michael Angelo, and Julio Romano
C. 95 One—Michael Angelo's dream—*fine*
96 Two—the prison scene—*original and copy*
97 Thirteen, various, Raphael, &c.
98 Two portefolios
99 Two ditto
100 Two ditto—*with leaves*



Sixth Day's Sale.

ENGLISH SCHOOL.

FRANCESCO BARTOLOZZI.

- 1 SEVEN of his Italian prints—the boar hunting, &c.
- 2 Nineteen small, *from fans*, &c.
- 3 Six ovals—*fancy subjects*
- 4 Seven, various—*proofs*
- 5 Sixteen small ovals—*circles*, &c.
- 6 Ten, after Dominichino
- 7 Nine various frontispieces, &c.
- 8 Twelve, various—*Colla di Parma, the glutton*, &c.
- 9 Ten, various—*subjects of fables*, &c.
- 10 Eight ditto—*three proofs*
- 11 Five portraits and two friezes—*seven pieces*
- 12 Four fancy subjects—*proofs*
- 13 Seven, various—*mostly proofs*
- 14 Eight, ditto—*six proofs*
- 15 Five portraits—Milton, Addison, &c.
- 16 Eight ditto, various—*some proofs*
- 17 Five, various—*one proof*
- 18 Portrait of Handel—*proof*—and four tickets
- 19 Seven tickets, frontispieces, &c.
- 20 Eight tickets, &c.
- 21 Six ditto, &c.
- 22 Seven ditto, &c.
- 23 Four tickets

- 24 Six ditto
- 25 Six titles—*two proofs*
- 26 Two tickets, and *Handel—Pantheon*
- 27 Four frontispieces, &c.
- 28 Sixteen—Orlando, Furioso, &c.
- 29 Four—the long friezes—*fine*
- 30 Five, various—*three differences*
- 31 Three—testament of Eudamidas, &c.
- 32 Three—Mrs. Abingdon—*proof*—Jonah, &c.
- 33 Eight portraits, &c.—*mostly proofs*
- 34 Six ovals—fancy subjects—*proofs*
- 35 Six ditto—ditto—*ditto*
- 36 Four ditto—*ditto*
- 37 Two ditto—*ditto*
- 38 Three—love and innocence, &c.—*proofs*
- 39 Four—the seasons—*ovals—proofs*
- 40 Four, various—*two proofs*
- 41 Four, ditto—*proofs*
- 42 Three ditto—quarto titles—*proofs*
- 43 Pair—Rhodopo and Æsop, &c.
- 44 Two nymphs bathing—*ditto*
- 45 Pair—birth and tomb of Shakespeare—*ditto*
- 46 Pair—Paulus Æmilius and companion—*ditto*
- 47 Pair—Religion and Wisdom—*ditto*
- 48 Four—dance and song, and two from Richardson's
book
- 49 One—the death of Captain Cook
- 50 Three—Lady Beauclerc's children, &c.—*proofs*
- 51 Four—woman caught in adultery, madona of the fish
and two titles—*one a proof*
- 52 Three—St. James's and St. Giles's beauty, and blind
man's buff—*proofs*
- 53 Pair—sacrifice to Cupid, &c.—*proofs*
- 54 Two—Lock's Basso Relievos—*ditto*
- 55 One—Innocence taking refuge in the arms of Justice—
proof
- 56 One—the silence, after Carracci
- 57 One—ditto—*proof*

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- 58 One—death of Dido, after Cipriani
- 59 One—departure of Abraham and Lot, after Zuccarelli
- 60 Two—Orlando rescuing Olympia, after Carracci; and
madona appearing to two saints, after Dominichino
- 61 One—the circumcision, after Guercino
- 62 Three—statue of Beckford, frontispiece to Adams's
work, and one historical, after Sebastian Ricci
- 63 Five portraits—one the Marchioness of Hallifax—*large
plate*
- 64 Three ditto—*fine—one a proof*
- 65 One—Martin van Zuchen—*proof*
- 66 One—Mary Queen of Scots—*ditto*
- 67 One—the Dutchess of Devonshire—*ditto*—and a copy
- 68 One—Lady Cathcart—*very fine*
- 69 Two—the bathers, &c. by Bartolozzi and Picot—*proofs*
- 70 One—Guercino's daughters—the square plate—*scarce*
- 71 Two—Wilkes's ticket—*proof—and dinner*
- 72 One—the Royal Exchange—*etching*
- 73 Ditto—*unfinished print—proof*
- 74 Three circles—Tom Jones, &c.—*proofs*
- 75 Two—lady and child—Vandyck and Carlo Dolci—
proofs
- 76 Two—lady and child—Saffa Farata and Cipriani—*ditto*
- 77 Three, various—madona, by Carlo Dolci—*proof*
- 78 Three—Bulstrode Whitelock, Hutchinson, &c.
- 79 One—Prince William Henry (*Duke of Clarence*)—*proof,
in aquatinto*
- 80 One—Lord Thurlow—*proof*
- 81 One—Venus attired by the Graces—*ditto*
- 82 One—Venus and satyr—Luca Giordano—*ditto*
- 83 One—Clytie, after An. Carracci—*ditto*
- 84 Two Marlborough gems—*proofs*
- 85 TWO DITTO—*ditto*
- 86 TWO DITTO—*ditto*
- 87 TWO DITTO—*ditto*
- 88 TWO DITTO—*ditto*
- 89 TWO DITTO—*ditto*
- 90 TWO DITTO—*ditto*

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- 58 One—death of Dido, after Cipriani—*ditto*
- 59 One—departure of Abraham and Lot, after Zuccarelli
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madona appearing to two saints, after Dominichino
- 61 One—the circumcision, after Guercino
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work, and one historical, after Sebastian Ricci
- 63 Five portraits—one the Marchioness of Hallifax—*large
plate*
- 64 Three ditto—*fine—one a proof*
- 65 One—Martin van Zuchen—*proof*
- 66 One—Mary Queen of Scots—*ditto*
- 67 One—the Dutchess of Devonshire—*ditto*—and a copy
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- 70 One—Guercino's daughters—the square plate—*scarce*
- 71 Two—Wilkes's ticket—*proof—and dinner*
- 72 One—the Royal Exchange—*etching*
- 73 Ditto—*unfinished print—proof*
- 74 Three circles—Tom Jones, &c.—*proofs*
- 75 Two—lady and child—Vandyck and Carlo Dolci—
proofs
- 76 Two—lady and child—Saffa Farata and Cipriani—*ditto*
- 77 Three, various—madona, by Carlo Dolci—*proof*
- 78 Three—Bulstrode Whitelock, Hutchinson, &c.
- 79 One—Prince William Henry (*Duke of Clarence*)—*proof,
in aquatinto*
- 80 One—Lord Thurlow—*proof*
- 81 One—Venus attired by the Graces—*ditto*
- 82 One—Venus and satyr—Luca Giordano—*ditto*
- 83 One—Clytie, after An. Carracci—*ditto*
- 84 Two Marlborough gems—*proofs*
- 85 TWO DITTO—*ditto*
- 86 TWO DITTO—*ditto*
- 87 TWO DITTO—*ditto*
- 88 TWO DITTO—*ditto*
- 89 TWO DITTO—*ditto*
- 90 TWO DITTO—*ditto*

6th Day.

ENGLISH SCHOOL—BARTOLOZZI.

- 91 Two DITTO—*ditto*
- 92 Two DITTO—*ditto*
- 93 Two DITTO—*ditto*
- 94 ONE DITTO—*ditto*
- 95 ONE DITTO—*ditto*
- 96 ONE DITTO—*ditto*
- 97 ONE DITTO—marriage of Cupid and Psyché
- 98 Two—the frontispieces to the Marlborough gems—
proofs
- 99 ONE—THE DIPLOMA OF THE ROYAL ACADEMY
- 100 Fifty-seven etchings, after Guercino, *from His Majesty's collection—mostly proofs*
- 101 Twelve, after Guercino, etched in Italy, from drawings in the cabinets of Count Zanetti, the Gennari, &c.—*fine*
- 102 Fourteen, in the chalk manner, after drawings of Michael Angelo, Guercino, &c. *in His Majesty's collection*
- 103 Twenty, various, after Guercino, Cortona Francesco, B. Luti, &c. from drawings in different cabinets—*some proofs*
- 104 Eight, from Pellegrino, Carlo Maratte, &c. *from the royal collection—fine*
- 105 Seven, from Cortona, Cipriani, &c. *from ditto—ditto*

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Seventh Day's Sale.

ENGLISH PORTRAITS.

VARIA.

- 1 **E**IGHT portraits, by Ben. Wilson, and five others
by him—*thirteen pieces*
 - 2 Eight ditto, by G. White, Faber, Seaman, &c.—*some
scarce*
 - 3 Ten ditto—Bloteling, Faber, Becket, &c.—*ditto*
 - 4 Twelve ditto, &c.—*ditto*
 - 5 Ten, by G. White, Verkolje, Bloteling, &c.—*ditto*
 - 6 Twelve, by White, Simon, Faber, &c.—*fine*
 - 7 Thirteen, by Smith—ladies and gentlemen, *Bishop Burnet, &c.*—*fine*
 - 8 Fifteen, by ditto and G. White, M^r Ardel, &c.—*fine,
some scarce*
 - 9 Two, by Smith—Sir Cloudefley Shovel, and Sir Edward Sprague—*scarce*
 - 10 One—Thomas Major, by himself—*proof, upon India
paper—very scarce*
 - 11 Ten of ladies and gentlemen, by Smith and Simon—*very
fine—several proofs*
 - 12 Eight, by ditto and ditto
 - 13 Twelve, by M^r Ardel, Dixon, Houston, &c. after Reynolds, &c.—*some proofs*
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- 14 Thirteen of artists—Smith, Dobson, Mieris, Netscher, Schalken, Kneller, &c.
- 15 Six of players, by Smith, White, &c.—Betterton, Booth, Penkethman, Lee, Mrs. Oldfield, and Lifabetta
- 16 Five of ditto, by M^c Ardel, &c.—Mrs. Woffington, Lucy Ibbetson, Spiletta, Mr. Beard, and Mr. Lowe and Mrs. Chambers in Captain Macheath and Polly—*very fine*
- 17 One—Garrick, in King Lear, a proof, by M^c Ardel
- 18 One—Garrick between comedy and tragedy—*very fine*
- 18* Two—Countess of Grammont and Lady Middleton, by M^c Ardel, after Lely—*proofs*
- 19 Three, by Edelinck, &c.—Jacobus M. B. et Walliz Princeps, after Des Troyes; ditto, a child in a cap and feather, Largilliere; ditto, *Ætatis suæ* 12—*fine*
- 20 Three—Mr. Dryden, by Edelinck, *very fine*; John Evelyn, by Nanteuil; and James Howel, by Mellan
- 21 Three—Bishop Stillingfleet, by R. White, *proof*; Sir R. Stapylton, by Lombard; and Thomas Flatman, by R. White
- 22 Four—W. Oughtred, by Faithorne; Sir John Hayward, Knt.; a scholar, with a book before him; and Job Priest of Bonda
- 23 Two—Bishops Wilkins and Tillotson, by Bloteling—*fine*
- 24 Two—G. Villiers Duke of Buckingham, by Delf, after Mirevelt, *fine*; and John Duke of Buckingham, by Vertue
- 25 One—Duke of Schomberg, by Vandrebanks—*very fine*—*sheet*
- 26 Two—James Graham, Marquis of Montrose, and Hugh Peters, &c. presenting a petition to Thurlow, by Sherwin
- 27 Five—Queen Catharine Parr, Lady Jane Gray, Sir Thomas More, Cardinal Wolsey, and Erasmus, after Holben

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- 28 Three—Duke of Norfolk, by Vorsterman; Sir Edward Coke, by Loggan; and Queen Elizabeth, by Vertue
- 29 One—the family of Sir Thomas More—Cochin, after Holben—*scarce*
- 30 Two—Nicholas Lanier, and Lucas Vosterman, both after Lievens—*the last very rare*
- 31 Three—King Charles II. by Vandersteen, after Van Hoeck—*rare*—Thomas Osborn, Earl of Danby, by Bloteling; and Alderman Cornish, by Savage
- 32 One—King Charles II. after Hanneman, by Dankers—*fine*
- 33 One—Sir Edmundbury Godfrey, by G. Vandrebanc—*half sheet*
- 34 One—King James II. with the anchor, by Smith, after Kneller—*proof—very rare*
- 35 One—David Boyle, Earl of Glasgow—*private plate—by Smith—proof—rare*
- 36 One—ditto—*with the letters—ditto*
- 37 One—John, Earl of Marr, by ditto, *surrounded with armorials—private plate—fine and rare*
- 38 One—Crawfurd of Kilberney, by ditto, *with ditto—private plate—extremely scarce*
- 39 One—Queen Mary, *with the high head-dress*, by ditto—*proof—rare*
- 40 Three, by Smith—Lord Mulgrave, Sir R. Cecil, and Martin Folkes—*proofs*
- 41 One, by ditto—Robert, Earl of Roxburgh—*private plate—rare*
- 42 Five, by ditto—Lady Brandon, Miss Eliz. Brownlowe, Lady Copley, *proof*; Prince of Wales, *proof*; and Queen Mary's Cenotaph—*proof*
- 43 One—Sir Edward Turner, by M^c Ardel—*proof—private plate—rare*
- 44 One—the Dutchess of Cleveland, in the character of a magdalen, by Enghels, after Sir P. Lely—*very rare*
- 45 One—Lady Catharine Gascoign, *abbess of the English benedictine nuns, at Cambray*, by Hainzelman—*very rare*

- 46 Nell Gwyn—Valk, after Lely—*very fine*
 47 Sir Thomas Isham de Lamport, by Loggan and Valck,
before the names of the artists—very fine

After VANDYCK.

- 48 Two—Car. Lud. Prince Elector, and Algernon Percy,
 Earl of Northumberland, by Payne—*scarce*
 49 Three—Dutchess of Lenox, and Lady Catharine How-
 ard, by De Jode and Lommelin
 50 One—Princess of Orange, by Ferdinand—*rare*
 51 One—Elizabeth, Countess of Warwick, small oval, by
 Pontius—*extremely rare*
 52 Ten portraits of King Charles I. and of his queen, by
 De Jode, Vorsterman, &c.
 53 Eleven ditto, and of the Princess of Orange, by Blote-
 ling, Becket, De Jode, &c.
 54 Two—King Charles I. and Queen Henrietta Maria,
 rich borders, by Suyderhoef
 55 Three—King Charles I. and Queen, by Glover and
 De Jode—*fine*
 56 One—King Charles I. and Queen, half length, on one
 large sheet, by Van Voerst—*fine impression*
 57 Ten whole lengths, by Van Gunst—*fine*
 58 Two—George, Duke of Buckingham, and his brother;
 and Lord John and Lord Bernard Steuart, by M^rAr-
 del—*very fine*
 59 The same—PROOFS—*very rare*
 60 Four—the Earl of Strafford, by Vertue, &c.
 61 One—Rubens and Vandyck, ovals, by Pontius, with a
 reverse
 62 One—the Earl and Countess of Arundel, on one sheet,
 by Vorsterman—*very fine*
 63 Seven—three different of Vandyck, one Madame Kirk,
 &c.
 64 Two—Car. Lud. Com. Palat. Rheni, by Bernard, and
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- 65 Five mezzotintos—Madame Katharine Neville, &c.
- 66 One—Helena Forman, by Salliar—*proof*
- 67 Twelve—the set of beauties, &c. by Lombard
- 68 One—King Charles I. on horseback, with the page, by Lombard—*very fine and scarce*
- 69 One—the same plate, with Cromwell's head substituted for the King's—*variation in the drapery*
- 70 The same plate—a curious proof—the face blank, and no inscription at bottom; the drapery of the page different, and other variations
- 71 One—Barbara Ursler, alias Van Beck, by Gaywood—*scarce*
- 72 Two—Oliver Cromwell, by Pelham, after Walker, *very fine*; and King Charles XII. of Sweeden, by Smith—*proof*
- 73 Three different portraits of Oliver Cromwell, one with the page, by Lombard
- 74 Five—Two of General Monk, one finely etched; John Pym, John Hampden, and Thomas Fairfax
- 75 One—Sir Benjamin Rudyerd, by Payne—*half sheet—very fine*
- 76 Five—Charles II. oval; Richard Cromwell; Jaques, Duc d' York, by De Jode; Sir Thomas Fairfax—*scarce etching—Colonel Parsons*
- 77 One—Inigo Jones, by Villamena—*very scarce*
- 78 Two—King James I. J. Meyffens, exc. Philippus Sydney, quarto—*no engraver's name—very fine*
- 79 One—Cramuel de Lobkowitz, Abbatia de Melrose Præsul, general of the jesuits in England, Scotland, and Ireland, by Vorsterman—*fine and scarce*
- 80 One—Le Duc d' Harcourt, surnommé le Cadet à la Perle, par Masson—*very fine*

By FAITHORNE.

- 81 Lady Katharine Harrington, quarto—*very fine*
- 82 Sir Thomas Fairfax—*ditto*

- 83 Prince Rupert, after Dobson—*ditto*
 84 Francis Rous Arm. quarto—*ditto*
 85 One—Giovanni Viconte Mordaunt,—*very fine*
 86 One—Thomas Killigrew—*very fine*
 87 Two—Richard Carpenter—Sir William Temple, by Vanderbanc
 88 One—Margaret Smith, vidua Thomæ Cary, and uxor Edwardi Herbert, Eq.—*very fine*—after Vandyck
 89 Frances Bridges, dowager Countess of Exeter, after Vandyck—*very rare*
 90 Catharine, queen of King Charles II. in the dress in which she arrived—*very scarce*
 91 Henrietta Maria, queen of King Charles I. in a religious habit, by Faithorne, in the manner of Mellan—*proof—fine and rare*

VARIA.

- 92 Two—Elizabeth, Queen of Bohemia, by Van Voerst, after Honthorst—*sheet—fine*—and Philip, Earl of Pembroke, ditto, after Mytens—*ditto*
 93 Two—Frederick, Elector Palatine, and his consort, the Princess Elizabeth, half lengths, *superbly habited*, by B. à Bolswert, after Mirevelt—*small sheets, remarkably fine*
 94 Henry Steward, Lord Darnley, quarto, by Passe—*very fine and scarce*
 95 Two—Queen Elizabeth, by Passe—*ovals*
 96 One—Queen Elizabeth—*Fidei christianæ propugnatrix acerrima*—Crisp. Passe—quarto
 97 One—QUEEN ELIZABETH, WHOLE LENGTH, MAGNIFICENTLY DRESSED—Isaac Olivier effigiebat—engraved by Crisp. van Passe—*very fine and rare*
 98 Triumphi JACOBI REGIS AUGUSTÆQUE IPSIUS PROLIS—*sheet—W. C. Pass, sculp. many Latin and English verses at bottom—fine and rare. See Walpole's catalogue of engravers, art. W. C. Pass*

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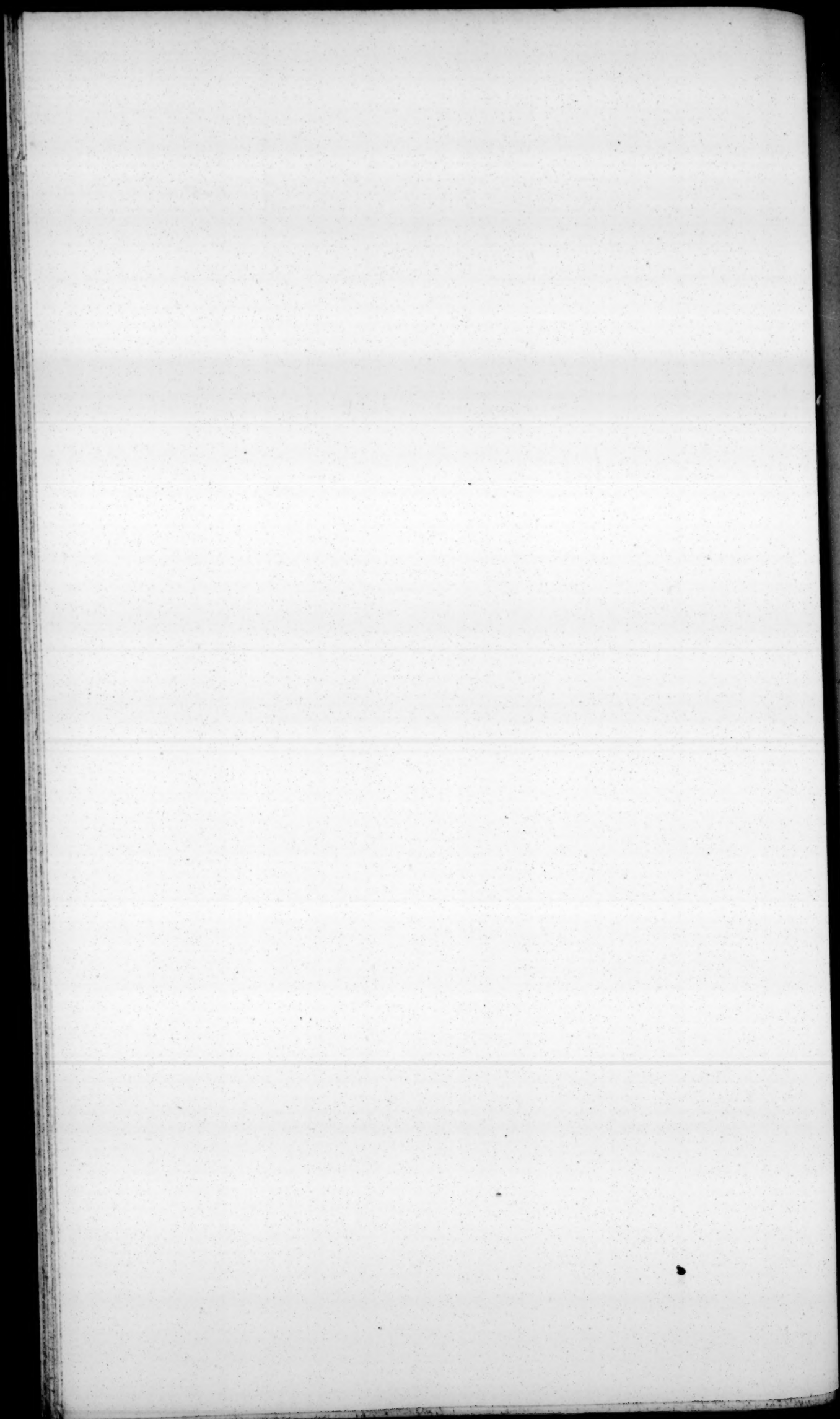
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ENGLISH PORTRAITS.

9th Day.

- 99 One—*Oliver Cromwell, small oval, in mezzotinto, by PRINCE RUPERT—extremely rare*
- 100 Twelve, by *Houbraken—the heads for Tindal's continuation of Rapin, including the portrait of Rapin—ALL PROOFS—extremely rare*
- 101 One—*RICHARD, LORD PROTECTOR, by Haynesworth, sold by P. Stent—very fine and rare*

Eighth Day's Sale.

WENCESLAUS HOLLAR.

SCRIPTURE SUBJECTS—OLD TESTAMENT.

- 1 **F**ORTY-THREE subjects from Genesis—works of the creation, &c.
- 2 Six days of the creation—*a portion of scripture under each print*
- 3 Thirteen small scripture subjects, octavo, and two subjects of Abraham, small quarto
- 4 Six historical, after Holben and Elsheimer—Judah and Thamar, three subjects of David, Queen of Sheba's visit, after Holben, and Tobit, after Elsheimer—*all fine*
- C. 5 Esther before Ahasuerus, after Paolo Veronese—*fine impression—large sheet*
- 6 THE SAME PRINT—FIRST IMPRESSION—WITH THE PORTRAITS AT TOP—*curious and extremely rare*

NEW TESTAMENT.

- 7 Head of our Saviour, after L. da Vinci—*very fine*
- 8 Twelve of the life of Christ, octavo
- 9 Twelve subjects of the life of the Virgin, in small ovals—*out-lines only—rare*

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- 10 Sixteen—the passion of Christ—he is persecuted by monks
—four verses under each—fine and rare
- 11 One—madona and child, after Albert Durer, with the
Greek inscription, and Hollar's name in cypher, dated
1625—very rare
- 12 Two—the holy family, after Heintz; and the reposito,
after Rottenhammer—both scarce
- 13 Three—holy family, after Pierino del Vago, quarto;
small madona, after Raphael, a circle; and the ma-
dona of Cambray—scarce
- 14 Seven—the office of the holy week, octavo; Christ in
the garden, scarce; Salvator mundi, small oval; and
the resurrection of Christ, octavo—ten pieces
- 15 Three—Christ in the wilderness, and angels minister-
ing, both after Elsheimer; and St. John in the wil-
derness, after Correggio
- 16 One—the large magdalen, in a landschape, after P. van
Avont
- 17 Four—three magdalens, after Holben, Sadeler, and P.
van Avont; and St. Catharine, after Raphael
- 18 One—the descent from the cross, after Holben—fine and
rare

RELIGIOUS SUBJECTS.

- 19 One—the great Ecce homo, after Titian—very fine im-
pression
- 20 The head of our Saviour, with a crown of thorns—proof
—very rare
- 21 The same print, with the letters—very fine
- 22 The crucifixion, after Vandyck—remarkably fine
- 23 The incredulity of St. Thomas, after Salviati—ditto
- 24 Three outlines, after Albert Durer, St. George, &c.
and two—the miraculous image of the virgin of ma-
rienboom—very fine and rare—five pieces
- 25 Six—beheading of St. John, small oval, with Count
Goudt's original; two—St. John and St. Laurence,

- after Elsheimer; two—St. Paul and St. Joseph, leading our Saviour—*fine*
- 26 The large and small St. Francis, after Brower—*fine*; Ecclesiastical tree, and three various subjects—*scarce*
- 27 Two—death's dance Machabré; and the first six letters of the alphabet, ornamented with subjects of death's dance, in one plate—*very fine and rare*
- 28 Death's dance, after Holben, with the borders—*thirty-one pieces, being one more than in the ordinary set—and another subject of death's dance, without border—very fine and rare*
- 29 Two—St. Bruno and St. Erpho—*fine*
- 30 One—The quakers meeting, an unfinished proof—UNIQUE

CHURCHES, MONUMENTS, &c.

- 31 One—the monument of the Earl of Arundel, after Cornelius Schut—*sheet—fine*
- 32 Two—the monastery of Termulen, with variations—*curious and rare—and two fronts of churches—four pieces*
- 33 One—the cathedral of Antwerp—*first impression, with the single line of inscription at bottom*
- 34 Three—the church of Strasburg—*fine impressions*
- 35 Four—the monasteries of Groenendaal and Tungetlo, and the tower of Mechlen and church of Notre Dame, at Bruges
- 36 The monument of Balthazar Charles—*four sheets—proofs and letters*
- 37 Six—Lincoln cathedral
- 38 Three—Canterbury and Newark
- 39 Two—York cathedral—*very rare*
- 40 Three—Salisbury cathedral—*fine*
- 41 Four—Hereford, Chichester, Litchfield, and St. Fides

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- 42 Four—Norwich, Worcester, Southwell, and Gifborne
abbey
- 43 Four—Westminster Abbey, Henry the Seventh's cha-
pel, and Prince Arthur's chapel at Worcester
- 44 Ten—St. Paul's
- 45 Eleven—St. George's chapel, Windsor
- 46 Sixty-one leaves, containing 145 plates of monuments,
&c.
- 47 One—the Carthusian monastery—*one sheet—rare*
- 48 *The same—the large view, on four sheets—very scarce*

FOREIGN HISTORY, FABLES, EM- BLEMS, &c.

- 49 One—Seleucus's severe judgment, after Julio Romano
—*very fine, with a reverse*
- 50 Six—the entry of Count la Tour Taxis, &c. into Hem-
sen, with the rejoicings, &c.—Pompé funebre de
J. B. de Taffis—*fine*
- 51 Three—the Stadthouse of Antwerp, with the procla-
mation of peace before it in 1648—*two impressions,
with variations*—Emblem of the plenty flowing from
the said peace, after Cornelius Schut
- 52 Six—after Parmeggiano, Elsheimer, &c.—*Cupid and
Psyche, &c.—extremely scarce—all fine*
- 53 Seven, after Elsheimer—*very fine—one a variation*
- 54 Seven, after Andrea Mantegna and Julio Romano—*very
fine and scarce*
- 55 Four—the fable of the man, his son, and the ass
- 56 Seven emblems—*the union between Judah and Israel—
extremely rare*
- 57 Emblemata nova—*omne tulit punctum, &c.*—twelve plates
including the title, &c. one a duplicate, with a dif-
ferent inscription, and two other emblems—*fourteen
pieces—fine*

- 58 One—THE PICTURE OF A PATTENTY, *with verso at bottom—a curious and rare print*
- 59 One, after Titian—a *free subject, extremely rare*
- 60 The plates to Ogilvy's Virgil, and the map—*fine impressions*
- 61 One—OPINIO AND VIATOR—*half sheet—curious and rare*
- 62 Seventeen—the plates of Stapylton's Juvenal, from the designs of Streeter
- 63 Eight—the history of the Ephesian matron—*half sheet—fine*
- 64 Sixty-four—Esop's fables, *folio—remarkably fine impressions*
- 65 Helman's Thesis—FONS SIGNATUS, &c.—*fine and rare*
- 66 The same print—a *curious proof—very rare*

DUTCH AND FLEMISH LANDSCHAPES, MERRY-MAKINGS, &c.

- 67 Twelve landscapes, after Van Artois, Wildens, and De Vadder—*fine*
- 68 One—a *snow piece*, after Aug. Brawn, *with the nativity of our Saviour—fine and rare*
- 69 Seven landscapes, after Breughel, &c.
- 70 Nine—an oblong landscape, *or a man's head, as it may be viewed, with a reverse and copy*; and six, various, after Elsheimer—*fine*
- 71 A landscape, with a merry-making, after Teniers—*ditto*
- 72 Boors quarrelling, after Breughel—*ditto*
- 73 The boor's wedding, after ditto—*ditto*
- 74 A man looking in a mirror at an object behind him—*rare—and a copy of the uilespiegle of Lucas Van Leyden*
- 75 Five—*three tabagies, and two, the lace-makers, &c.—fine and rare*

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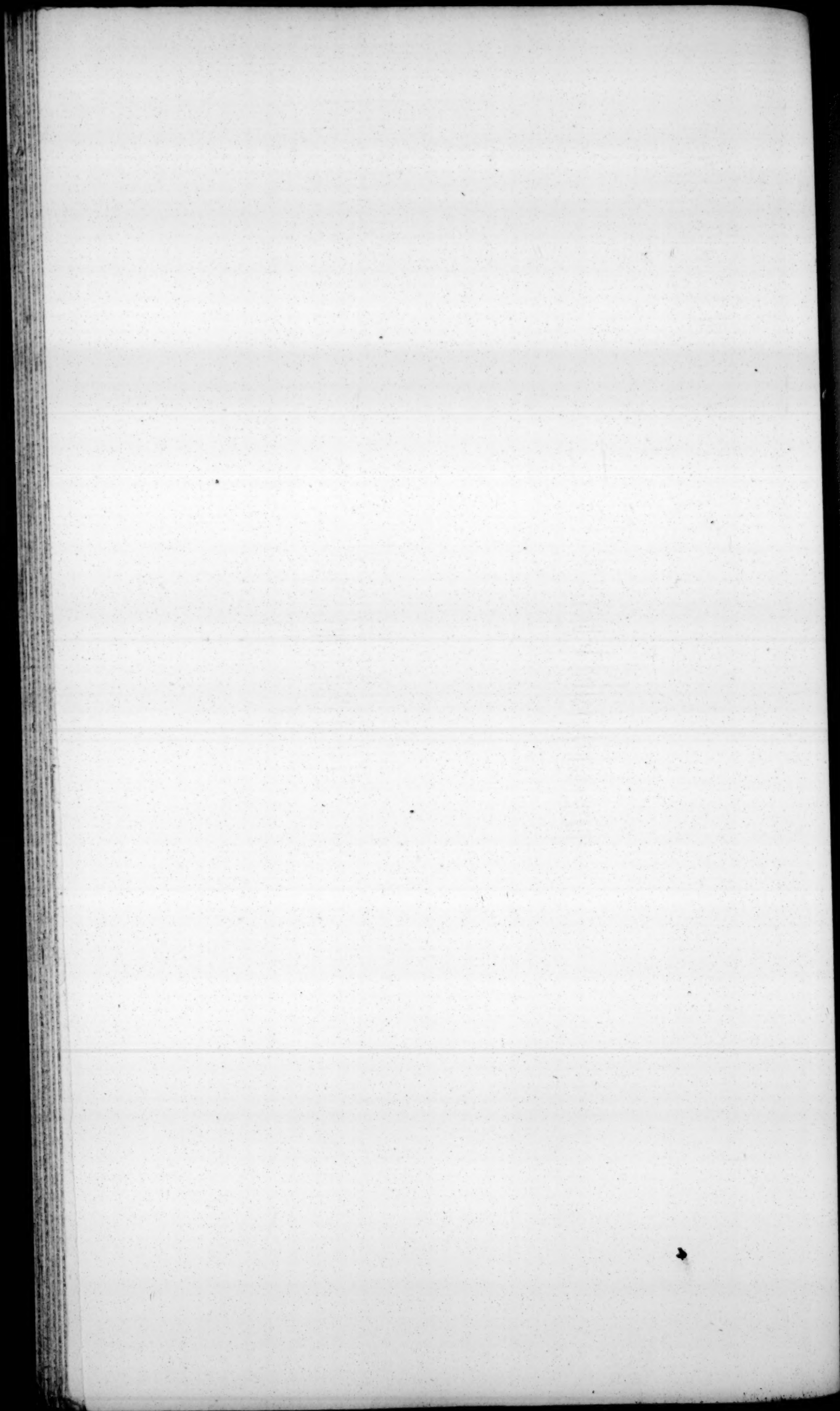
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- 76 Twelve—navium variæ figuræ et formæ—*very fine*
 77 Six sea-pieces, with shipping—*fine and scarce*
 78 Four sea-storms—oblongs—*fine*

FOREIGN VIEWS, PROSPECTS, &c.

- 79 One—the ruins of Persepolis—*very rare*
 80 Eleven quarto views of Tangier, and three long slip views of ditto—*fourteen pieces*
 81 Six views in Flanders, Holland, &c.
 82 View of Prague in Bohemia, on two sheets—*fine*
 83 Seven in Germany and Flanders—Savonnere, Alt. Margraben Baden, &c.
 84 Ten views on the Rhine—*very fine*
 85 Thirteen on ditto—*ditto*
 86 Eighteen on ditto and the Danube, and by Genoa, &c.—*fine*
 87 Eighteen small views on the Rhine, Danube, and in Holland—*ditto*
 88 Eighteen small views of Straßbourg, &c.—*ditto*
 89 Fourteen ruins, after Sebastian Vrancx—*ten proofs*
 90 Twenty-four small views on the Rhine, the Danube, &c.—*fine*
 91 Twelve long slip views on the Scheldt, Rhine, &c.—*very fine*
 92 One—Kranenberg in der Eyffel—*very scarce*
 93 Five bird's-eye views of Liege, Lucern, Heidelberg, Collen, and Oldenburg
 94 Eight long slip views of towns—Bacharaeh, Affisi, Cobourg, &c.
 95 Bird's-eye view of Florence, on two sheets, *with the views on the sides—complete and rare*
 96 Five large bird's-eye views of towns in Germany—Heidelberg, Hildesheim, &c.
 97 Four—a three-sheet view of Jerufalem, the temple, &c.

8th Day.

HOLLAR—FOREIGN VIEWS.

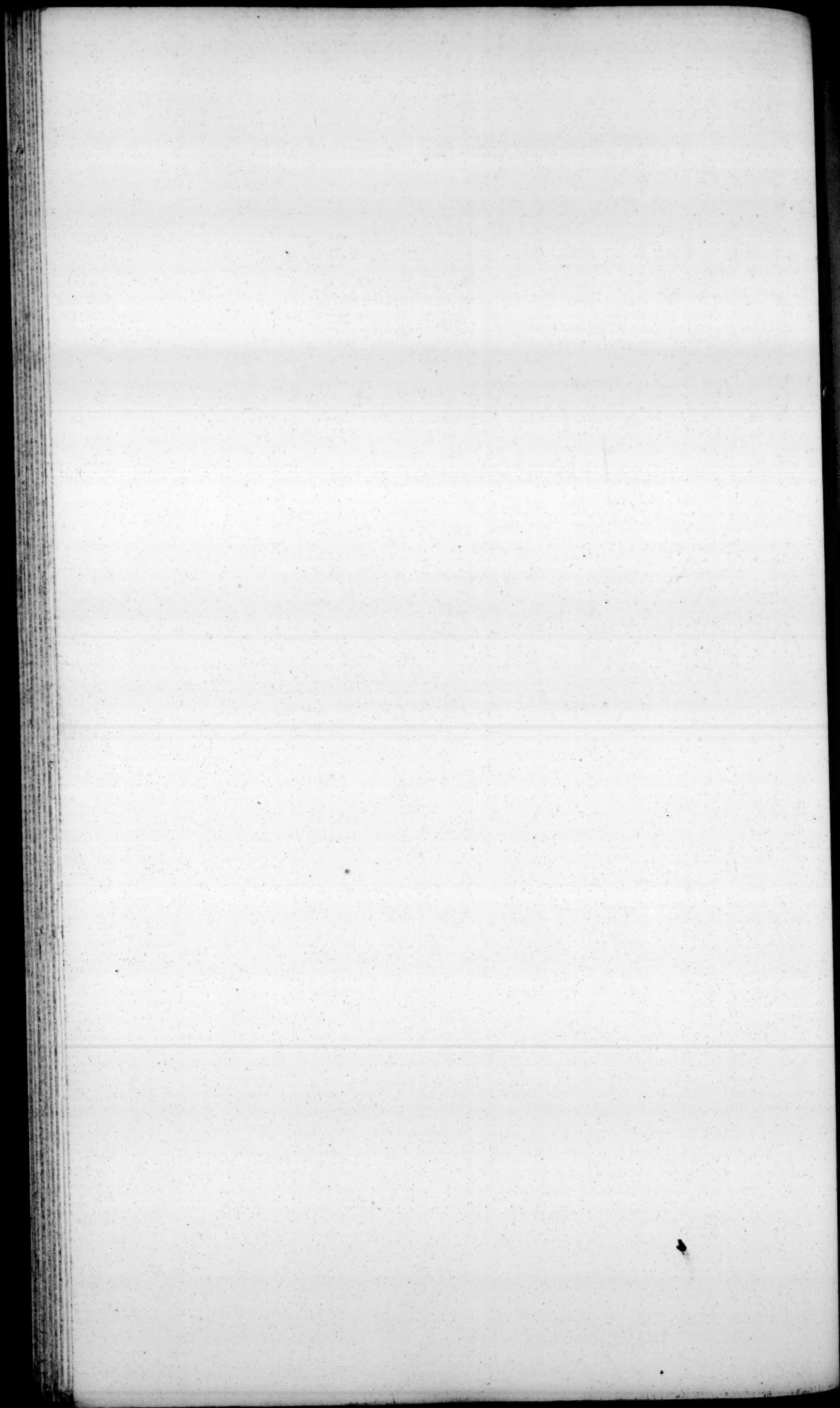
- 98 One—ground-plot and situation of the city Besançon, besieged by the most Christian King, and defended by the Spanish, in May, 1674—small half sheet—very rare
99 Two—ground-plot, map, &c. of Candia, with views and description—rare
100 Twenty-one—map of China, plan of Canton, Chinese and other Oriental views

ANIMALS, HUNTINGS, BOYS, &c.

- 101 Twenty of huntings, dogs, hunting-horns, &c.
102 Sixteen of lyons, tygers, deer, birds, flowers, &c.
103 Eleven of sheep, goats, boars, a dead buck, &c.
104 the hanging hare, after Boel—very fine
105 One—the cat's head—fine and rare
106 Fifteen of birds, after Barlow
107 Paedopaegnion puerorum ludentium, et schemata varia, and two of boys, bearing the symbols of the passion—thirty pieces, fine
108 Fourteen of animals and plants of China

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Ninth Day's Sale.

HOLLAR—FRONTISPIECES TO BOOKS, &c.

- 109 **T**HIRTY, various—titles, friezes, capital letters,
arms, &c.
110 Twenty-eight, various—Callot's beggars, &c.
111 Ten various titles—*some scarce*
112 Fifteen ditto—*ditto*
113 One—the academy of love—the entire plate—*very rare*

HEADS, &c. AFTER LEONARDO DA VINCI, AND OTHER MASTERS, AND ALSO HIS OWN DESIGNS.

- 114 Six of negroes—*fine—one large—very scarce*
115 Twenty-three various heads, after Monsignor, Padu-
ano, Parmeggiano, &c.
116 Twenty-three ditto, after Martin Schoen, Rembrandt,
Zuccherro, Byler, &c.
117 Nineteen ditto—Mazzuolo, &c.
118 Seven heads in helmets, after Parmeggiano—*scarce—one*
is a copy
119 Seventy-four designs from Leonardo da Vinci—a *curious*
collection—some variations—fine and scarce
120 Nineteen—the drawing-book, including titles

HABITS.

- 121 Sixteen large of friars, &c. *from Dugdale*
 122 Nine—creation robes—*some portraits*
 123 Twenty-seven—*ornatus muliebris Anglicanus*, and two more of the same size, foreign—one a gentleman

N. B. They are after Vandyck, and all portraits, tho' a few only can now be recognized.

- 124 One hundred habits of all nations, of which one is a copy and one a variation, with the two titles, *Theatrum Mulierum*, and *Aula Veneris*, and a small slip; also, sixteen habits of nuns and friars, of the same size—a very fine set
 125 One—the winter habit of an English gentlewoman—small half sheet—*very fine*
 126 Thirty-seven—ladies heads, in circles, mostly portraits—*very fine*
 127 Thirteen—habits of the knights of the garter, procession of the knights companions, view of St. George's hall, &c.
 128 Two—an American of Virginia, and a man in a high-crown'd hat and ruff, a harlequin character—*fine*

SEASONS, MUFFS, BUTTERFLIES,
SHELLS, CUPS, SWORD HILTS, &c.

- 129 Four—the seasons, views in Strasburg—*fine and scarce*
 130 Twelve small landshapes—the months, after Vanden Velde—*scarce*
 131 Four—the seasons—ladies—*half lengths, quarto*, with verses at bottom
 132 Four—the same set—*proofs—very fine*
 133 Four—the seasons—ladies—*half lengths—half sheets—very fine*

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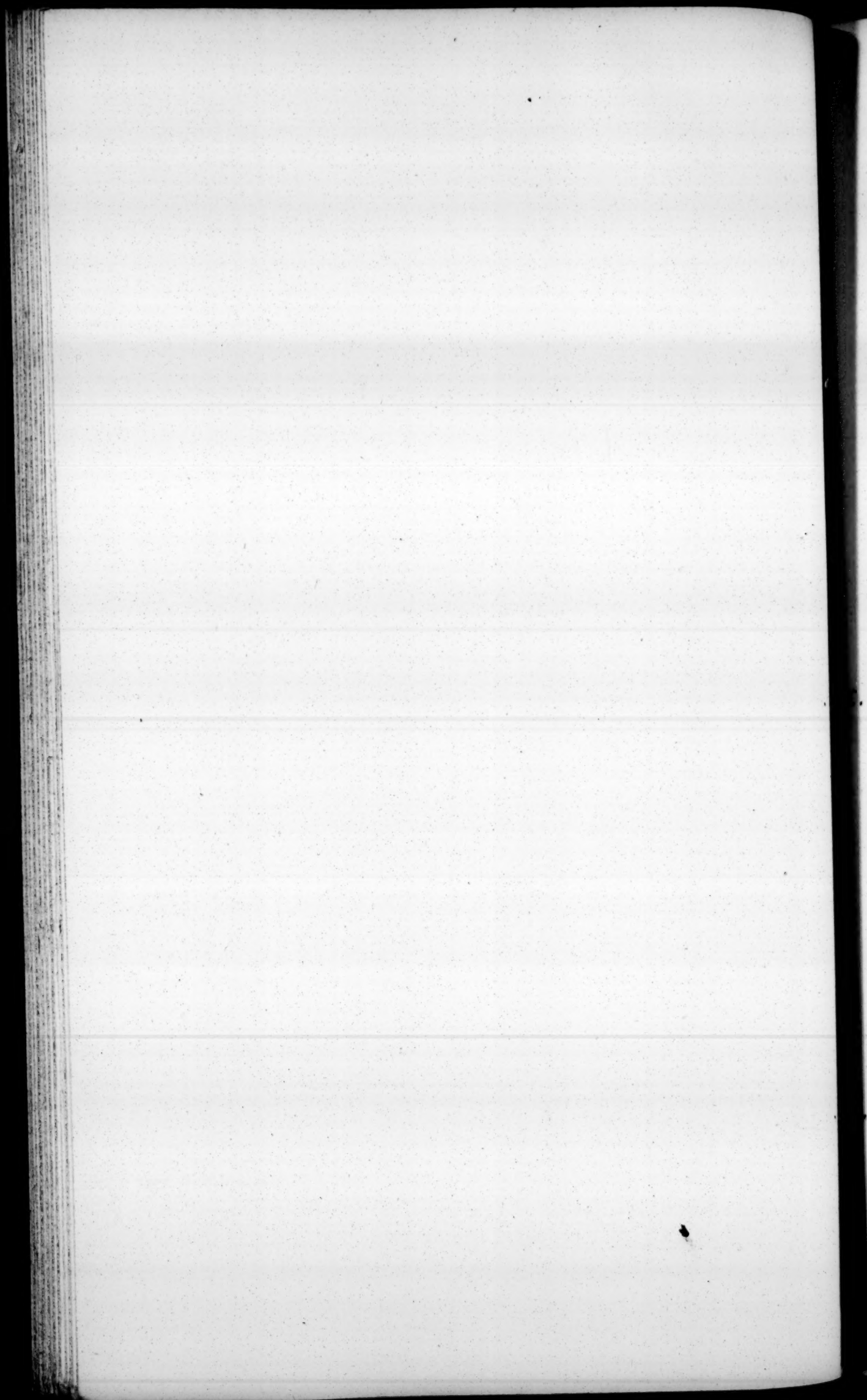
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HOLLAR—SEASONS, MUFFS, SHELLS. 9th Day.

- 134 Four—the seasons—ladies—*whole lengths, very fine*
- 135 Fourteen of moths and butterflies, including the title
—*two of them are very rare*—and eight plates of copies
- 136 Two—the Eucharistical cup, after Andrea Mantegna,
original and copy
- 137 Eleven of cups, &c. after Holben—*very fine*
- 138 One—the *intire* plate of the first design—*very rare*
- 139 Four designs for a sword hilt and scabbard, after ditto
—*fine and rare*
- 140 Eight—the set of muffs—*very fine*—ONE EXTREMELY
RARE, the plate having been destroyed
- 141 Twenty-one of seals, medals, &c.
- 142 THIRTY-EIGHT PLATES OF SHELLS—*extremely rare*

ENGLISH TOPOGRAPHY.

- 143 A new and exact map of Great Britannie, large sheet, with
plan of London, and view of the great fire in 1666; plan
of York, view of Edinburgh, and plans of Dublin, Oxford,
and Cambridge
- 144 Four sheet view of London, taken from Lambeth—
fine
- 145 Three—a plan of London, octavo; a new map of the
citties of London and Westminster, and the borough of
Southwarke, with their suburbs—*London the glory of
Great Britaine's ile, behold her landship here and true
profile*
- 146 Three—map or ground-plot of the city of London;
London, with the arms of the corporations; views
of London, before and after the fire, two long slips
—*one sheet*
- 147 Eight views in London, &c.—the Piazza Covent
Garden, Whitehall, &c.
- 148 One—the Savoy—*small print—very rare*

- 149 Part of a large view of London, comprehending the Tower, &c.—four views in London and Windsor—*fine*
- 150 One—the large view of London, two yards and a half long, on seven sheets, published by Danckerts—first impression, in high preservation—*Londini et Antwerpiae*, 1647—**EXTREMELY RARE**
- 151 One—the large view of the Royal Exchange, before the portrait of Sir Thomas Gresham—very fine and rare
- 152 One—the same, with the portrait
- 153 Six views of Islington, &c.—a set
- 154 Two—*Aula Domus Arundeliana Londini*, South and North views—very scarce and fine
- 155 One—West view of Albury, in Surry—half sheet—very fine, and extremely rare
- 156 Six small views about Albury—fine and scarce
- 157 One—Arundel town and castle, on the West side—*fine*
- 158 Six views—London, from the top of Arundel house, Hascomb-hill, in Surry, &c.—*fine*
- 159 Six small views—Quinboro' Castle, Bramber Castle, Thetford Abbey, and Newark Abbey
- 160 One—the long view of Greenwich—two sheets—first impression, with the cloudy sky, and before the English verses in the compartment—rare
- 161 The same view—the clouds taken out, and the English verses inserted—*fine*
- 162 Three—Richmond, with a reverse and a copy; and North prospect of Canterbury—four pieces
- 163 Eight—prospects and bird's-eye views of Windsor Castle and town, and map of Berkshire
- 164 One bird's-eye view of Oxford, with a profile view at top, and arms of the founder, and University Colleges—sheet—scarce
- 165 One—the ground-plot of King's Lyn, and at top the profile prospect from the West—very rare
- 166 Three—profile view and bird's-eye of Kingston upon Hull; ditto of Chester, and map of the Isle of Man; with eight small neat views on the sides—*fine*

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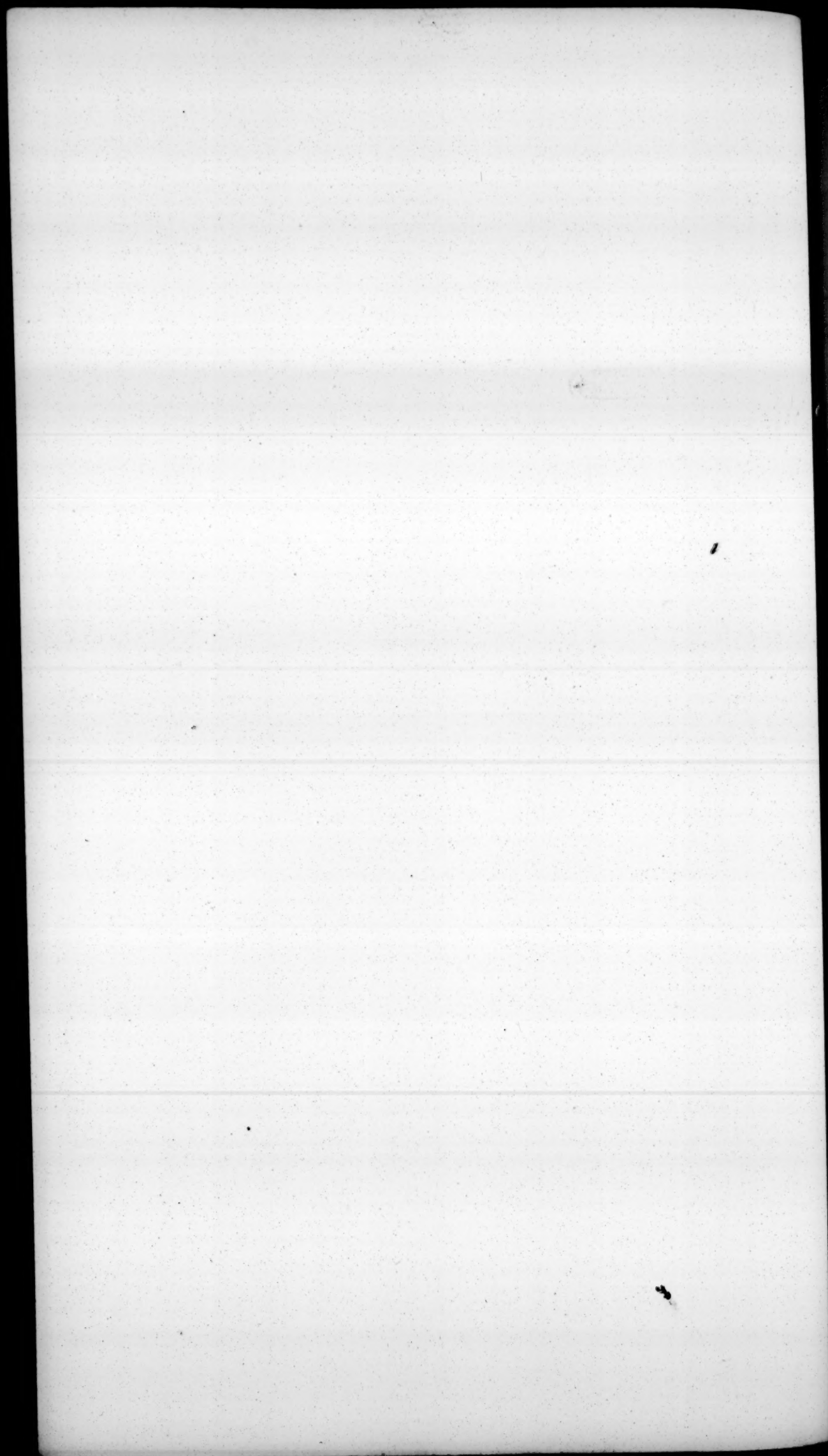
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- 167 Ten, various—Warwick Castle, Kenilworth Castle, Knightlow hundred, and four of Irish topography
- 168 Ten various views in Warwickshire—Coventry, Tamworth, Birmingham, &c.
- 169 Seven views in Nottinghamshire, &c.
- 170 Six views in ditto
- 171 One—the great yew tree in Langley Park, with account—scarce
- 172 Divers views, after the life, by W. Hollar, P. Tempest, exc. viz.
 Five of Dover Castle and Cliffe
 One—Pembsey, in Suffex one—Deal Castle
 Three by Plymouth four—Elizabeth Castle
 in Jersey one—Texel one—Calais

SUBJECTS RELATING TO ENGLISH HISTORY.

- 173 Two—sheet map of England, covered with armies, from *Rushworth*; and Captain *Kempthorne's* engagement in the *Mary Rose* with seven Algerine men of war
- 174 *Vera et exacta delineatio classium Hispanicae, Anglicae, et Hollandicae, prout juxta Delam Castrum in primo congressu, ante praelium se ostenderunt, anno 1640, on two sheets—very fine*
- 175 *The sea-fight, between the English fleet, under Prince Rupert and the Duke of Albermarle, and the Dutch fleet, under De Ruyter, on the 25th July, 1666, with a list of the English ships, and number of their men and guns—two sheets—very rare*
The Royal navy, under Prince Rupert and the Duke of Marlborough, riding at anchor before the Vly, at the burning of 150 Dutch vessels, and the town of Schelling—sheet—very rare
Four other sheet views of the manœuvring of the fleets at the same period—proof, without description—extremely rare

176 Richard the Second and his tutelar saints kneeling before the Virgin and a host of angels—*on two plates, small folio—scarce*

177 Fourteen historical subjects in the reign of King Charles I. on seven plates, viz.

1 Second of May, 1643, the crosse in Cheapside pulled downe

Tenth of May, the booke of sportes upon the Lord's day burnt by the hangman in the place where the crosse stood

2 The high commissioners court and star chamber
The Queen's mother sent away

3 A letter sent to Mr. Pym
Colonel Lunford assaulting the Londoners

4 The bishops imprisoned in the tower
Popish recusants disarmed

5 The arch-prelate of St. Andrewes in Scotland insulted
The rising of the 'prentices and seamen to assault the arch-bishop of Canterbury's horse, at Lambeth

6 The ministers and people solemnly taking the protestation, &c.

Master Burton and Dr. Bastwick triumphantly returning from perpetual captivity to London

7 The soldiers in their passage to York turn reformers
The English and Scots armies, first ready to fight, lovingly embrace one another

N. B. The above subjects have much of Hollar's manner in them, and are PERHAPS UNIQUE.

178 One—James Nailor, the quaker, in the pillory—*scarce*

179 Two—the trial and execution of Thomas Earl of Strafford—*very fine*—and another

180 One—emblematical subject of the union of the British and Batavian Lyons, with verses, by Peacham—*half sheet*

181 Eleven—R. Marmion, constituted governor of Tamworth Castle, and other subjects from Ashmole; and the cavalcade of Charles II. thro' London to his coronation

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PORTRAITS.

- 182 Six of foreign sovereigns
- 183 Four of generals on horseback, *with armies in the back ground*; Henry Prince of Orange, Count Papenheim, Count of Nassau, and Don Gonsalo Fernandes de Cordova—*rare*
- 184 One—the Prince of Orange, whole length, in armour
- 185 Three—Sir Thomas Cromwell, Hans von Zurch, and Pietro Aretino
- 186 One—Aug. Wichman, abbot of Tungerlo—*the large print, very fine and rare*
- 187 Seven—Queen Christina, Malderus, Diodati, Luther, Kinschotius, Gavarelle, &c.
- 188 Six—the set of portraits of the Roelans family—*two proofs—fine*
- 189 One—Cardinal Bellarmine—*small oval, fine and rare*
- 190 Three—Francis Junius—*the small one—another Francis Junius—proof and letters—fine and rare*
- 191 Ten portraits of painters—*first impressions*
- 192 Ten of illustrious Italians, after Correggio, Titian, &c.—*half sheets—fine*
- 193 Four—Albert Durer, senior and junior; *head of Albert Durer—rare*, and Hans Sebald Beham and his wife, medals in one piece
- 194 Three—two ladies, after Albert Durer; and Rembrandt's wife, after Rembrandt
- 195 Two—Inigo Jones, and Lucas and Cornelius de Wael—*both fine*
- 196 Three—Henry van Craenhals, Jo. Hen. van Craenhals, and Jo. de Reede—*all fine*
- 197 Four portraits of painters, Italian and Flemish—*ditto*
- 198 Two—Vandyck, with the sun-flower, and Rubens in a cartouche—*both fine*
- 199 JO. BANFI-HUNNIADES—PROOF—VERY FINE AND RARE

- C . 200 THE SAME PRINT, WITH VARIATIONS—DITTO—
DITTO
- 201 *Blasius de Manfré, the water-spouter, in an oval—scarce*
- C . 202 THE STONE-EATER, *with his history below—very rare*
- 203 Three—*bust of a lady in a fur cap and tippet, 1651—extremely rare; boy's head, after Sadeler; and statue of Homer*
- 204 One—Hollar's portrait, square, holding a portrait of the madona—*fine*
- 205 *The same—a proof—fine and rare*
- 206 Two—his portrait in an oval—*proof and letters*
- 207 Four—*his portrait, smiling, and that of his wife—two views*
- 208 Three—King Richard III. Edward V. and another—*all scarce*
- 209 Six—King Henry VIII. Queens Anne Bolen, Jane Seymour, Anne of Cleves, &c.
- 210 One—Anne of Cleves—half sheet—*very fine*
- 211 One—King Edward VI. with the rattle—*ditto*
- 212 One—Queen Anne Bolen, whole length, in the character of Faith—*ditto*
- 213 One—*Mary Queen of Scots—ditto*
- 214 Two—Henry Guildeforde and Lady Guildeforde—*fine*
- 215 Four—Lord Denny, Mr. Morett, Holben, and a gentleman unknown
- 216 Six—Lady Lister, and five others, after Holben—*ditto*
- 217 One—*Andreas Rivetus—extremely rare*

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Tenth Day's Sale.

HOLLAR—PORTRAITS.

- 217 **K**ING CHARLES I. in an oval, *ribbon of the garter*, with two copies—one by Gaywood
218 ——— in a high-crowned hat, after Vandyck—*fine*
219 ——— his statue at Charing Cross
220 ——— on horseback—*army in the back-ground—first impression—very rare*
221 ——— whole length, standing, sword and scales in his hands, and *roses in his shoes—very fine*
222 ——— in an oval of palms, on a sheet, representing the several forms, how his army enquartered in the fields on the march to Scotland, in 1639—*very rare*
223 ——— the same portrait—the head only, the plate being reduced—*rare*
224 ——— and his queen, presenting their crown and sceptre to Mary of Medicis
——— kneeling, holding a crown of glory, a crown of thorns in his right hand, behind a rock, in a stormy sea
Mary de Medicis—*profile bust*
225 Three of Queen Henrietta Maria
226 Two—Queen Henrietta Maria, with variation—one *very rare*
227 One—*Oliver Cromwell on horseback—rare*
228 One—Charles II. when Prince of Wales, Duke of Cornwall, &c. on horseback—*very scarce*

- 229 One—Charles, Prince of Great Britain, &c.—*rare*
 230 One—the same plate, *without any head, in its original state, as left by Hollar—rare*
 231 One—Charles, Prince of Wales, &c. octavo—*oval*
 232 One—Charles II. Van Hoeck, pinxit, quarto—*fine*
 233 Two—Charles II. ditto, octavo; and after Vandyck, small folio—*fine*
 234 Two—Charles II. after Diepenbeck, *sun rising in the back-ground—sheet—fine*; and ditto on frontispiece to Spratt's History of the Royal Society
 235 Charles II. whole length, standing on a pedestal, with emblems, from C. Schut—*sheet—fine*
 236 ONE—QUEEN CATHARINE, IN THE DRESS SHE CAME OVER IN—EXTREMELY RARE—a *very fine proof*
 237 Two—The Lady Mary Princeffe of Great Britannia, and William of Nassau, Prince of Orange—*ovals*
 238 Two—the Prince and Princess of Orange, *whole lengths—very fine*
 239 William of Nassau, Prince of Orange, and the Lady Mary Princeffe of Great Britaine—*small ovals, on one plate*
 240 One—William of Nassau, Prince of Orange, on horseback—*fine and rare*
 241 Two—William of Nassau, Prince of Orange, *oval*; and Princess Elizabeth, *oval, 1650*
 242 Two—Prince Rupert, *octavo—oval—scarce*; and Car. Lud. Com. Pal. ad Rhenum—Vandyck
 243 One—Elizabeth Villiers, Dutcheſs of Lenox and Richmond—*very fine*
 244 Thomas Howard, Earl of Arundel, *oval—very fine*
 245 Earl and Counteſs of Arundel, after Vandyck—*fine*; and two small ovals, Counteſs of Arundel, &c.
 246 *The Earl of Arundel on horseback, in armour, half sheet—very fine and rare*
 247 Hen. Howard, Comes Surriæ—Holben—*half sheet—very fine and scarce*
 248 DITTO—A PROOF—*very fine and rare*

248. Sir Thomas Chaloner. . . . Mr Towley. 575-

249. Anne. D'Ares. . M^r Tomley.

- 249 ANNA D'ACRES, COMITISSA ARUNDELÆ ET
SURRIÆ—*very fine, and EXTREMELY RARE*
- 250 Lady Catharine Howard, gran child to Thomas, Earl
of Arundel, *octavo—oval—fine*
- 251 A reverse of ditto, *from a proof print*
- 252 Lady Catharine Howard, a bust, 18mo—*fine*; ditto,
profile bust, 18mo—*ditto*; and a lady, supposed of
the same family—*scarce*
- 253 One—the Earl of Strafford in armour, after Vandyck—
first impression, before the alterations
- 254 Ditto—A PROOF—*very scarce*
- 255 Two—Earl and Countess of Portland, after Vandyck
—*fine*
- 256 Herbert, Earl of Pembroke, after Vandyck—*very fine,*
before the alteration
- 257 Robert Devereux, Earl of Essex, &c. on horseback—*very*
fine and scarce
- 258 Ditto, standing on foot—*whole length—fine and rare*
- 259 Algernoun, Earl of Northumberland, &c. on horseback—
fine, and EXTREMELY RARE
- 260 Robert, Earl of Warwick, lord high admiral—*whole*
length, standing—rare, and very fine
- 261 Elizabeth, Countess of Warwick—*small oval—fine, and*
EXTREMELY RARE
- 262 Penelope, Countess of Wilton—*proof—Mademoiselle*
Anne Benoys
- 263 Three—Penelope, Countess of Wilton; Dorothy,
Countess of Suffolk; and Margaret, Countess of
Essex—*ovals—scarce*
- 264 ANASTASIA STANLEY, LADY DIGBY—*proof—EX-*
TREMELY RARE
- 265 Lady ELIZABETH SHERLEY, after Vandyck—*very fine,*
and EXTREMELY SCARCE
- 266 DITTO—*an unfinished proof—the chaplet round her head*
being only traced—curious, and EXTREMELY RARE
- 267 A REVERSE OF THE PROOF—*very fine*

- 268 Two—Lady Elizabeth Harvey, and Madam Killegry, both after Vandyck—*fine*
- 269 Two—Madam Killegrew, by Gaywood—*fine*; and Margaret Lemon, by Hollar—*ditto*
- 270 Lady with an orange-tree, *unknown—scarce*
- 271 Lady with a fan in her hand, *oval—scarce*; and a lady, *unknown—ditto*
- 272 Lady, *unknown—small oval—Ferd. Ferd. fils, pinx.—rare*; and Dutcheſs of Lenox—*small*
- 273 Four ladies, in *octagon borders—fine and rare*
- C . 274 LORD DIGBY, *half length, in armour, after Vander Borch—fine, and EXTREMELY RARE—half ſheet*
- 275 Sir Thomas Fairfax, *general van de armée, &c.—fine*
- 276 Major Wildman, in an oval of palms—*very ſcarce*
- 277 A gentleman, *unknown, in armour—Lond. 1644—very fine*
- 278 Jo. Price ſitting in a chair, reading, with his hat on his knee—*In ſilentio et in ſpe, &c.—fine and rare*
- 279 James Harrington, Eſq. *oval—very ſcarce*
- 280 A gentleman in his hair, flaſhed ſleeves, from Gonzal—*fine*
- 281 Sir John Clench, Juſtice C. P.—*very fine*
Sir Ranulph Crew, C. J. C. P.
- 282 Sir Robert Heath, C. J. K. B.—*remarkably fine*
- 283 Sir Francis Bacon, Lord Verulam—*oval*
Gulielmus Dugdale—*remarkably fine*
- 284 Thomas Hobbes of Malmesbury—*firſt impreſſion—fine and very rare*
- 285 Five—W. Prynne, Dr. Baſtwick, John Lilburn, Dr. Loughton, and Henry Burton, *with hiſtorical account at the bottom of each—fine and rare*
- 286 Dr. J. Chambers, after Holben—*very fine and ſcarce*
- C . 287 Jacobus Stanier, mercator Londinenſis—*very fine and ſcarce*
- 288 Edward Calver, gentleman, of Wilbie in Suffolk—*ſcarce*
- 289 A man in black buſhy hair—*no name—a merchant*
- C . 290 Alderman Abel, in a cloſe cap and large ruff, a patentee, or monopolift of wine—*a notorious character—extremely ſcarce*

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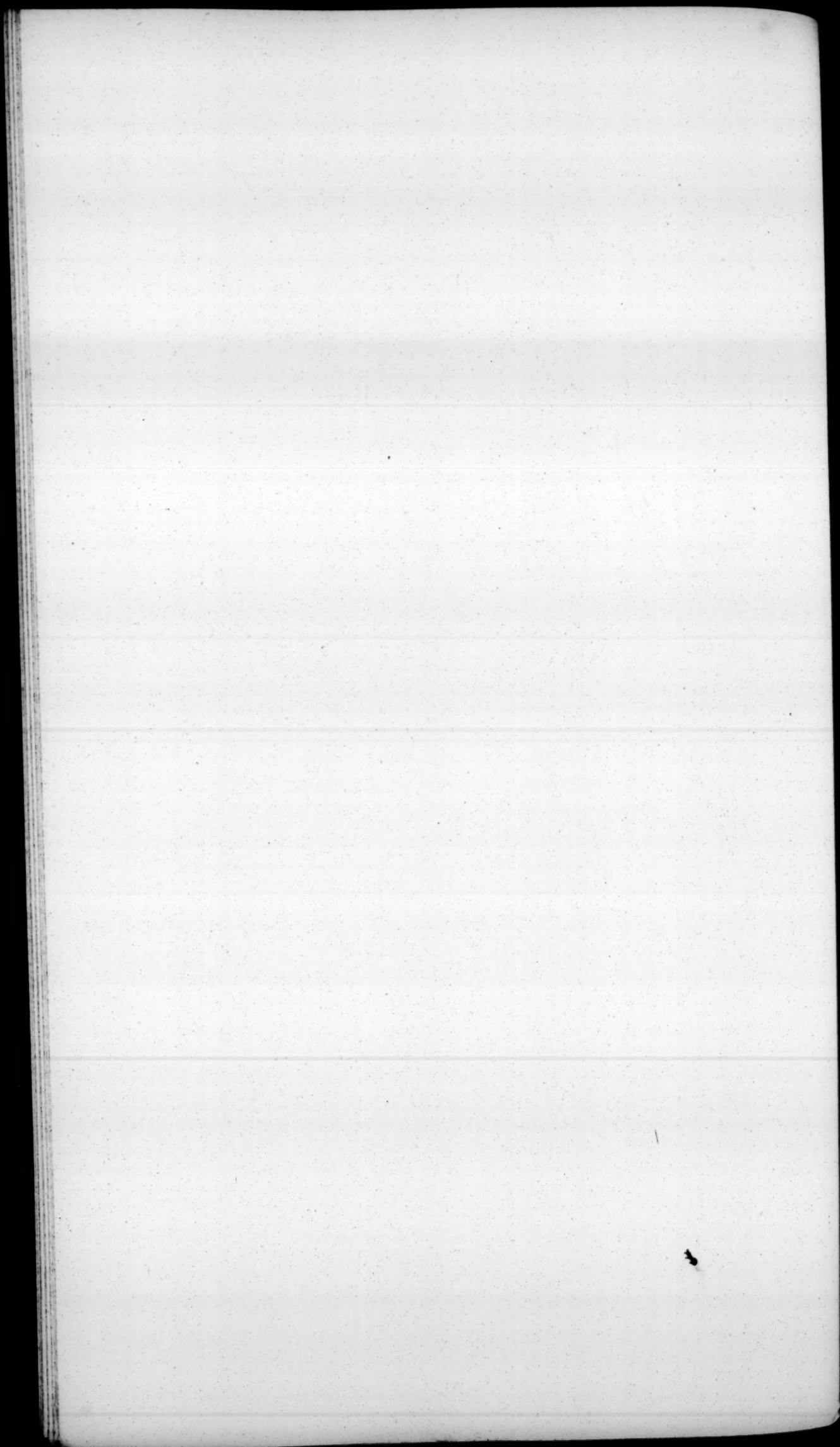
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HOLLAR—PORTRAITS.

10th Day.

- 291 *Vera effigies Thomæ [à Becket] archiep. Cant. et martyr—
a cutlas sticking in his skull—Jo. ab Eyck, pinx.—very
rare*
- 292 Bust of a boy on a pedestal—*no inscription—said to be
MILTON—fine, and extremely rare*
- 293 The two Tradescants, father and son
- 294 Joannes Thomsonus, oval, after Gowy—*a very fine
portrait, and rare*
- 295 Franciscus Junius, half sheet, after Vandyck—*very
fine and rare*
- 296 Henry Colthurst, oval—*fine and rare—and a reverse*
- 297 Joannes Pricæus, octavo—*fine*
- 298 Alexander Henderson, Scoto-Britannus—*fine and scarce*
- 299 Nine various ecclesiastics
- 300 Two ditto—Peter Smart—Trapp—*very scarce*
- 301 Three ditto—archbishops Andrews and Overall, and
Jo. Amos Comenius
- 302 Three of archbishop Laud—*one a variation*
- 303 Two of Nicholas Lockyer, quarto and 12mo—*fine*
- 304 One—ditto, the small one—**PROOF**
- 305 Two—Francis de Neville—*fine; and Mr. Christopher
Love—ditto and rare*
- 306 Two—Nathaniel Nye, mathematician—*very fine*
Gulielmus Oughtred—*fine*
- 307 Elias Allen, artifex mathematicus—*fine and scarce*
- 308 John Booker, mathematician—*scarce*
William Lilly, student in astrology—*ditto*

THE SET OF SMALL OVALS.

- 309 William of Nassau, Prince of Orange .
Witte, Cornelisz de With, vice admiral of Holland .
- 310 Archbishop Laud .
Thomas, Earl of Strafford, Lord Lieutenant of Ireland .
- 311 James Stewart, Duke of Lenox .
Thomas Howard, Earl of Arundel .

SET OF SMALL OVALS.

- 312 John Pym, Esquire .
Sir William Waller, Knight .
- 313 Prince Rupert, 1643 .
William Seymour, Marquis and Earl of Hartford .
- 314 John Pawlet, Marquis of Winchester .
James Hamilton, Marquis of Hamilton .
- 315 Lionel Cranfield, Earl of Middlesex .
Edward Sackvill, Earl of Dorset .
- C. 316 Henry Gray, Earl of Standford .
Basil Fielding, Earl of Denbigh
- 317 William Cavendish, Earl of Newcastle .
Henry Hastings, Earl of Huntingdon .
- C. 318 Philip Herbert, Earl of Pembroke .
Edward, Lord Montague, Baron of Kimbolton
- 319 Mildmay Fane, Earl of Westmoreland .
William Cecil, Earl of Salisbury .
- C. 320 Montjoy Blunt, Earl of Newport .
Oliver St. John, Earl of Bullingbroke
- C. 321 William Fines, Viscount Say and Seale .
John Finch, Lord Finch of Fordwich
- C. 322 Edward Herbert, Lord Herbert of Castle Island .
Francis Cottington, Lord Cottington
- C. 323 Henry, Baron Mowbray and Maltravers .
Philip Wharton, Lord Wharton
- 324 Sir Edward Dering .
Sir Benjamin Rudyerd .
- 325 Sir George Crook, Justice K. B. .
Sir Robert Barkley, J. K. B. .
Sir Richard Hutton, J. K. B. .

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Eleventh Day's Sale.

MISCELLANEOUS ENGLISH PRINTS.

VARIA.

- 1 **T**WENTY-ONE etchings, by Louthembourg—*some proofs*
- 2 Four landfchapes—Pye, after Swanevelt—*proof and etching*; and pair—the cottage and herdsman, after Hobema
- 3 Two—the manege—Laurent and Major, after Wouwermans—*proof and letters—fine and rare*
- 4 Three—the contented peafants—Major, after Cuyp—*etching, proof, and letters*
- 5 Three—the watering place—Major, after Berchem and Affelyn—*etching, proof, and letters*
- 6 Three—Vivares, after Claude—*etching, proof, and letters*
- 7 Two landfchapes—Vivares, after Patel—*etching and letters*
- 8 Five—Vivares, Major, and Canot
- 9 Ten, by Major, after Teniers, Berchem, Rubens, &c.
- 10 Four, by Vivares, after Claude, &c.
- 11 Three, by Byrne, Major, &c. after Both, Pynacker, and Vernet
- 12 Seven landfchapes in aquatinto—Sandby, after Cleriffeau
five proofs
- 13 Eight Views in Wales, &c. by Sandby, Green, Jukes, &c. in aquatinto

- 14 Six portraits and small subjects, by Bovi, &c.—*some proofs*
- 15 Four—the Carnival at Rome, by Allan, in aquatinto, *with description*
- 16 Three—merry-making, by Major, after Teniers; miraculous draught of fishes, ditto; and sea-storm, by Vivares, after Pouffin
- 17 Four large landscapes—Vivares, &c. from Claude, Pouffin, &c.
- 18 Two—descent from the cross, by Dorigny; and nativity, by Fauccij
- 19 Two—nymphs sporting, after Zuccarelli; and Diana and her nymphs, after Amiconi—*proofs*
- 20 Two landscapes—Vivares, after Vernet
- 21 Two ditto—Vivares, after Claude—*proofs*
- 22 Four landscapes—Vivares, after Gaspar Pouffin, Cuyp, &c.
- 23 Twenty-four ditto, by Vivares, Mafon, Chatelain, &c. after Gaspar Pouffin
- 24 Ten etchings, by Angelica, aquatinted—*fine*; and a holy family, etched by ditto
- 25 Thirty etchings, by ditto—*some variations*
- 26 Twelve picturesque views in Ireland, by Canot, Mafon, &c. after Fisher
- 27 Four, various, after Guido, Spagnolet, and Ostade, from Boydell's collection
- 28 Five, by J. Smith—magdalen asleep, magdalen in the cave, magdalen with the thistle, magdalen, after Titian, rare, and St. Catharine, after Kneller—*all very fine*
- 29 Four—madona, after Barroccio; madona, by Schidone, before the date; and two of the repose, after Carlo Maratte, by J. Smith—*fine*
- 30 Five—Venus on the shell, after Correggio; Venus and Satyr, after L. Jordano; Tarquin and Lucretia, after De Ryck; Diana and Acteon, after Berchet; and the title to the Sonate da Camera, by J. Smith

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- 31 Two—Henry VIII. giving the charter to the barber-surgeons—Baron, after Holben; and prodigal son returned—Ravenet, after Salvator Rosa
- 32 Sixty-two, by Captain Baillie, after Rembrandt, Of-tade, and other masters—*choice impressions, many of them proofs.*—*The 100 Guilder print and three-trees landschape on sattin*
- 33 Six, by Bartolozzi, after Angelica Kauffman—*proofs*
- 34 Three—the school, by V. Green, after Jan Steen—*proof*; the assumption, by M^c Ardel, after Morillio—*ditto*; and the misers, after Quintin Matsys
- 35 Regulus, by Green, after West—*very fine*
- 36 Pair—Mary Queen of Scots, receiving sentence, and King Charles's last interview with his children—*proofs*
- 37 One—the reposo, by Earlom, after Correggio—*proofs*

By RYLAND.

- 38 Six—the pensive Muse, &c.—*some proofs—two in colours*
- 39 Three—Patience and Perseverance, &c.—*proofs*
- 40 Four circles, after Angelica—*proofs*
- 41 Two—return of Telemachus, and companion—*proofs*
- 42 Three circles, after Angelica—*ditto*
- 43 Four—three ovals, after ditto—*proofs*; and the seal of the Royal Academy—*proof*
- 44 Pair—English history—Lady Elizabeth Gray, and Edward and Eleonora—*proofs*

ENGLISH SCHOOL.

SIR ROBERT STRANGE,

- 45 One—the death of Dido, after Guercino
- 46 Three—judgment of Hercules, after Pouffin; St. Agnes, after Dominichino; and Venus attired, after Guido

- 47 Two—magdalen and St. Jerome, after Correggio, and St. Cecilia, after Raphael
- 48 One—Venus and Adonis, after Titian
- 49 Two—Apollo rewarding Merit, and companion, after Andrea Sacchi and Guido
- 50 Two—Cæsar divorcing Pompeia, and finding of Romulus and Remus, both after Cortona
- 51 Two—Cleopatra and Mary Magdalen, after Guido
- 52 One—the children of Charles I. after Vandyck
- 53 One—Belisarius, after Salvator Rosa
- 54 Two—Justice and Meekness, after Raphael
- 55 Two—Cupid asleep, and the offspring of Love, after Guido
- 56 One—Venus, after Titian—*remarkably fine*
- 57 Two—Joseph and Poliphar's wife, and Venus binding Cupid, after Titian and Guido
- 58 Two—Parmeggiani Amica, and Cupid meditating, after Parmeggiano and B. Schidone
- 59 One—Christ appearing to Mary in the Garden, *with the inscription—Mary embracing Christ—very rare*
- 60 One—Fortune, after Guido
- 61 Two—magdalen of Correggio, and children, from Schidone
- 62 One—Charles I. with the horse, attended by the Marquis of Hamilton, after Vandyck—*first impression, before the capital letters were filled*
- 63 DITTO—A PROOF—*rare*
- 64 One—Queen Henrietta Maria, after Vandyck—*first impression*
- 65 DITTO—PROOF—*rare*
- 66 Two—portrait of Raphael and Sappho
- 67 One—Christ asleep, after Guido—*proof*
- 68 St. John, after Morillio—*ditto*
- 69 One—the annunciation, after Guido—*ditto*
- 70 One—Cæsar divorcing Pompeia, after Cortona—*proof—rariss.*
- 71 Two—Cæsar divorcing Pompeia, and the finding of Romulus and Remus—*the etchings—very scarce*

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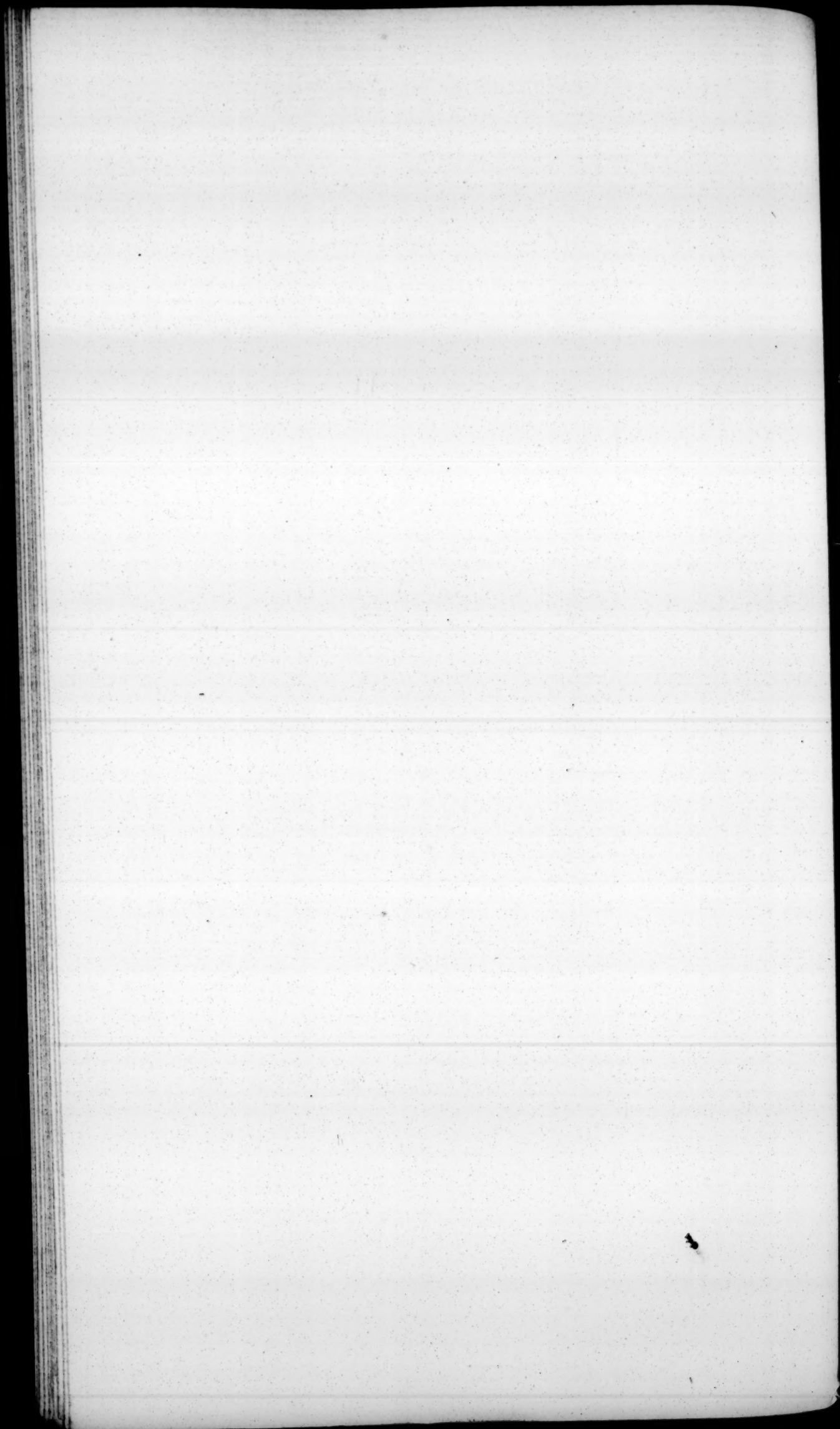
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- 72 One—Cupid, after Vanloo—*the etching—ditto*
- 73 One—Belisarius—*ditto—ditto*
- 74 One—the apotheosis of Prince Octavius—PROOF

By WOOLLET.

- 75 One—Cicero at his villa, after Wilson—*fine*
- 76 One—Diana and Acteon—*proof*
- 77 One—Celadon and Amelia—*proof*
- 78 One—DITTO—THE ETCHING—*rare*
- 79 Two—the cottagers and jocund peasants—*fine*
- 80 Pair—Niobé and Phaeton—*on India paper, very fine*
- 81 One—Macbeth, by Zuccarelli—*proof*
- 82 One—the fishery—*fine as a proof*
- 83 One—the battle of La Hogue—*first impression*
- 84 Pair—ditto, and the battle of the Boyne—*first impressions*
- 85 One—the death of Wolfe—*very fine*
- 86 Two of the shooting pieces—*proofs*
- 87 Two landshapes, by Woollet and Vivares—*proof, on India paper, and letters*

VARIA.

- 88 Sixteen etchings, by Cipriani, *with his portrait—several proofs*
- 89 One—St. Francis de Paula, by M^e Ardel, after Morillio—*original proof—very fine*
- 90 One—Barrett's dog—*proof—scarce and fine*
- 91 One—a young officer, in a slashed bonnet, leaning on his shield by PRINCE RUPERT, in 1658—*very rare*
- 92 One—the executioner, with the head of St. John Baptist, after Spagnolet, by DITTO—*very fine, and extremely rare*
- 93 Two—nativity—Green, after Morillio—*proof and letters*

FRENCH ENGRAVINGS.

ALL PROOFS.

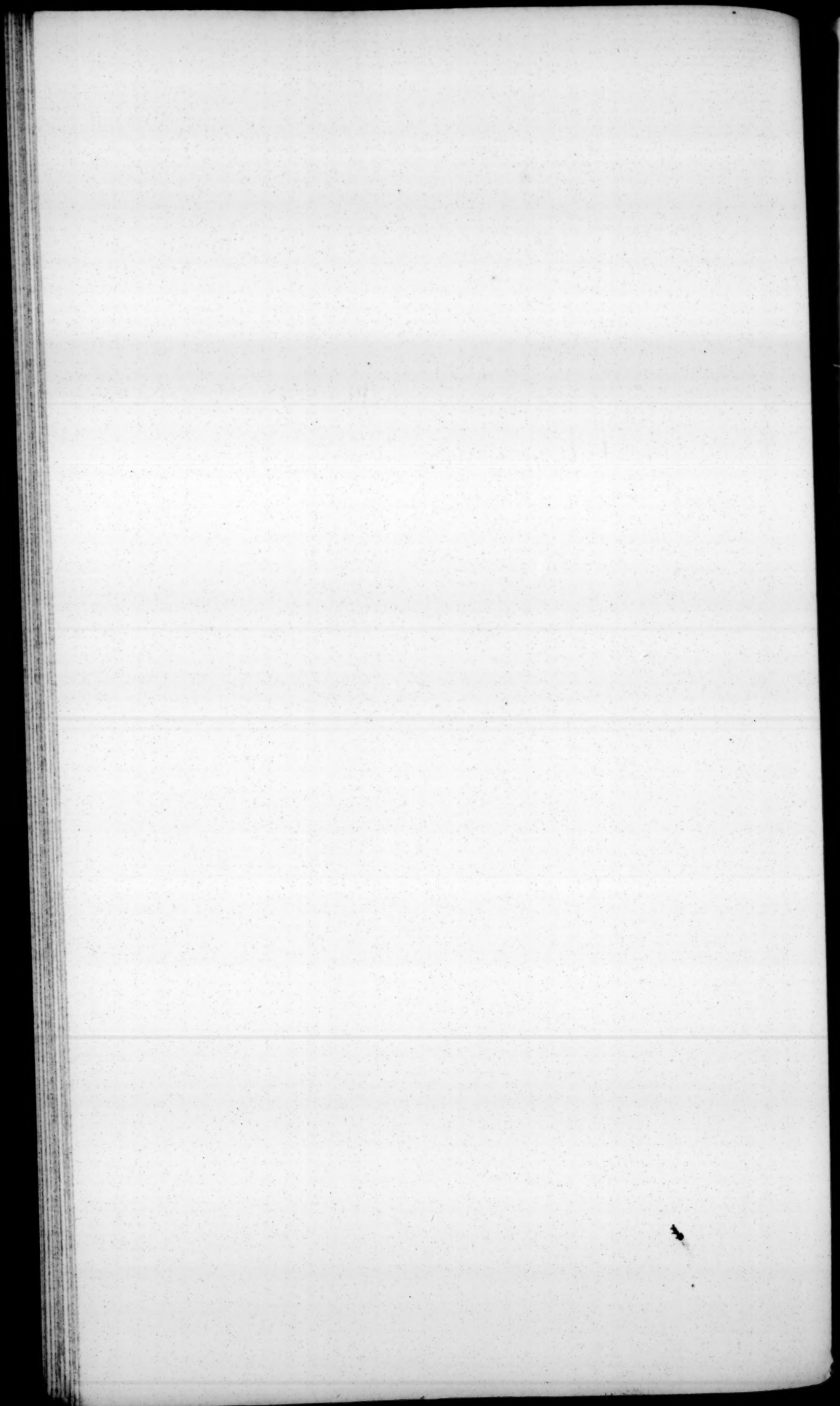
- 94 One—children playing with the marmotte, by Drouais
95 One—the repose—Poilly, after Poussin—*very fine*
96 One—DITTO—*before the painter's name—ditto*
97 One—DITTO—*a curious unfinished proof*
98 One—Christ laid in the tomb—Roufflet, after Titian
—*very rare*
99 One—the holy family—ditto, after ditto—*ditto*
100 One—the deluge, by Edelinck, after Alexander Veronese—*ditto*
101 One—the triumph of Titus and Vespasian, after Giulio Romano—*ditto*
102 One—the last supper, after Paolo Veronese—*ditto*

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Twelfth Day's Sale.

ITALIAN SCHOOL.

JULIO BONASONÉ.

[For an account of this Artist, whose merit has not been hitherto justly appreciated in this country, the English reader is referred to the anecdotes of his life, published by Mr. G. CUMBERLAND.—The figures in the first column refer to the numbers in the catalogue annexed to those anecdotes; the figures in the second column are intended for the convenience of those Collectors who possess the Dictionnaire des Artistes of BARON DE HEINEKEN, vol. III. and the pages referred to are those of that volume.]

		C.	H.
1	ADORATION of the shepherds —	34	
	Holy family, after Parmeggiano, with a copy	39	22
	St. Roch, with his dog, after ditto —	40	75
2	Madona, with several saints, after Parmeggiano —	17	
	Holy family, with many figures —		
3	Holy family of five figures — —	46	18
	Birth of St. John—Jacobus Florentinus inventor — —	50	13
	Holy family, after Michael Angelo —		
4	St. Paul preaching—Pierino del Vago, inv.	51	55
	St. Paul with a serpent, in form of a dragon—		
	ditto — —	52	56

		C.	H.
5	Peter and John curing the lame man—ditto	53	54
6	The burial of Christ, after Titian	—	55 51
	Reposo, after ditto— <i>very fine</i>	—	56 32
7	Pieta, or madona with dead Christ	—	63 48
	The cup found in Benjamin's sack, after Raphael	—	64 7
8	Christ and St. Peter, after Raphael— <i>very fine</i>	66	53
9	The descent from the ark, after ditto	67	5
	The reposo, after ditto— <i>fine</i>	69	24
10	The celebrated Pieta of Michael Angelo	70	46
	St. Andrew bearing his cross, &c.	72	63
	Jesse, David, Solomon	73	58
11	Judith and Holsphernes—Michael Angelo	74	10
	Creation of Eve—ditto	75	1
12	The last judgment of Michael Angelo	78	57
13	The history of Juno, in twenty-two plates	{ 151 172	91
14	Five—the loves of the Gods—Heineken,	{ 173 191	
	page 147	—	—
	The triumph of Cupid and Psyche	195	102
	Mars and Venus, p. 146	196	
15	A landschape, with eight females, &c.	198	123
	Apollo, with Time and the hours	199	103
	Offering to Love, p. 146	200	
16	Alexander and Bucephalus; or, perhaps Rug-		
	giero in the gardens of Alcina	201	80
	Cupid in the Elysian fields, p. 147	203	
	The bath	204	125
	Four Nayads and two tritons, p. 147	205	
17	The judgment of Paris— <i>fine</i>	208	
18	Les vendages de Venus	209	96
19	St. George, after Julio Romano	230	73
20	Saturn and his three sons, after ditto	230*	85
	Pan, with Pomona, Cupid, &c. ditto	231	119
21	Hercules and the bulls, &c. after Polidoro	232	118
	Scipio wounded, ditto	233	84
	Clelia, ditto	234	82

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	C.	H.
22 Battle of the cavaliers, after Raphael	— 235	
23 The rape of Europa, after Raphael	— 236	92
24 The taking of Troy, on two sheets, after Primaticcio	— — — 237	78
25 Circe giving drink to the companions of Ulysses, after Parmeggiano	— — — 239	110
Mercury receiving pipes of reed from Minerva, ditto	— — — 240	109
Silenus brought before Midas, ditto	— — — 242	116
The revenge of Medea, ditto	— — — 245	147
26 Four of female figures, in niches— <i>fine</i>	— { 251	144
	— { 254	
27 Pluto descending to the infernal shades	— — — 261	
Neptune drawn in a shell-car	— — — 262	
A youth, &c. preparing to ascend into the clouds, &c.	— — — 263	
The three sons of Saturn casting lots	— — — 264	86
28 Jupiter and the goat Amalthea, after Julio Romano	— — — 266	87
Two friezes	— — — { 267	149
	— — — { 268	150
Portrait of Michael Angelo, p. 131	— — — 280	6
Portrait of the Prince of Spain, p. 130	— — — 281	2
29 Sixteen, various, mostly B on a die		
30 Seven, ditto, ditto		
31 Six, ditto, ditto		

FRANCESCO MAZZUOLI, DETTO PARMEGGIANO.

[Of this graceful Artist, whose works afford the most exquisite delight to the true connoisseurs, it is unnecessary to say any thing further than, that such have now the rare opportunity of enriching their collections, with what may be justly esteemed real designs of this inimitable master.]

- 32 Fourteen wooden cuts, *in chiaro-scuro*
- 33 Five ditto, *in ditto*, by *Andrea Andreani*
- 34 Five, various, *ditto—fine*
- 35 Five, ditto—*one capital*
- 36 Two, by Desplaces and Bricci

ETCHINGS.

- 37 Six—old woman, with a rock and spindle, Venus and Cupid, &c.
- 38 Six—Circe, &c.
- 39 Christ and his apostles, fourteen pieces, small uprights—*fine*
- C. 40 Three, various—*fine—one very rare*
- 41 Five etchings, and two wooden cuts—seven pieces
- 42 Nine, various—two copies
- C. 43 Two—*one very rare*
- 44 Four—three Judith, different compositions, *one of them by Andrea Meldossa*; and Cupid
- C. 45 One—woman, with a vase in each hand—*fine and rare*
- C. 46 Three—woman sitting on Pegasus—*very fine and rare*; and one other, with a copy
- C. 47 Fourteen—Christ with his disciples,—*small uprights—different from the set, No. 8—fine and EXTREMELY RARE*
- 48 Nativity, *in chiaro-scuro*, an etched outline—*extremely rare*; two others—one a wooden print—three pieces
- 49 Four—the little melancholy and copy, and two others
- C. 50 Two—a young warrior—*rare*; and a woman bearing a cross—*blue ink—very rare*
- 51 Another of the last-mentioned print, *in black—very rare*
- C. 52 Three—the sybils and Mercury—*all very rare*
- C. 53 Four, various—one by *Andrea Meldossa—very fine and rare*
- 54 Eight, various
- 55 Two—nativity, and a holy family
- C. 56 Four, various

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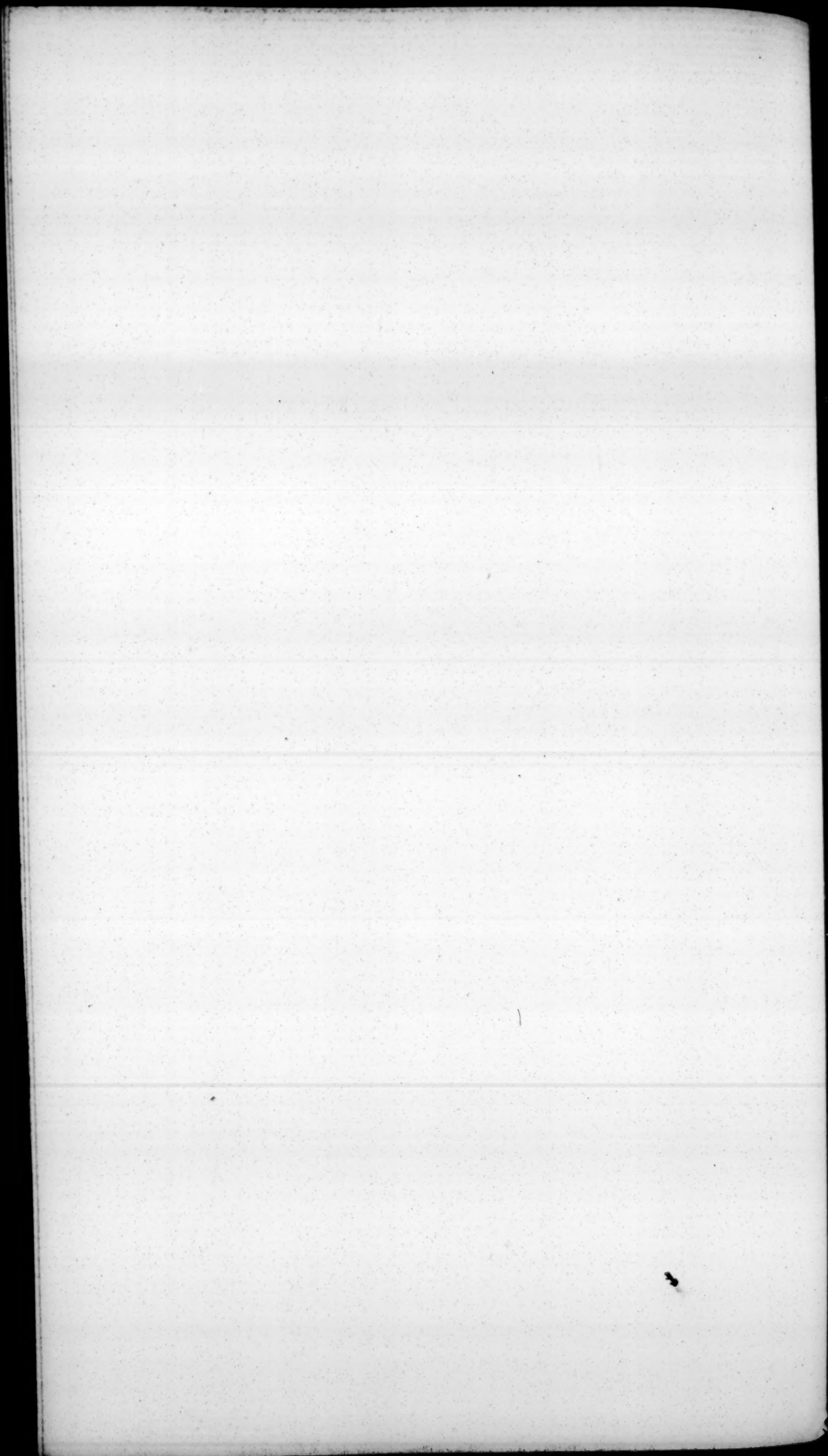
78 C

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- 57 One—nativity, with the shepherds offering—*extremely rare*
- 58 Six, various
- 59 One—Moses and the burning bush—*very rare*
- 60 Marriage of St. Catharine, with two copies; and Venus, with Cupids—four prints
- 61 Two—angel appearing to St. Roch—*rare*; and the resurrection of our Saviour
- 62 Two—the resurrection, and a copy
- 63 One—Christ standing at the bottom of a stair, several women on the steps—*very rare, in a yellow tint*
- 64 Another of ditto, *untinted*—*very rare*; and a drawing of a madona
- 65 Seven—Christ and six of his apostles—*beautiful etchings, and extremely scarce*
- 66 Two—Pallas in armour, &c.—*fine*
- 67 Four, various—*one a drawing*
- 68 Holy family, with St. John the evangelist, &c.—*seven figures, exceeding fine and rare*
- 69 Another of the same *heightened*—*ditto*
- 70 Marriage of St. Catharine—*seven figures, very fine and rare*
- 71 Another marriage of St. Catharine—*five figures, ditto*
- 72 Madona and child, with the magdalen and Elizabeth, and the evangelists St. Luke and St. John, by *Andrea Meldossa*—*very fine and rare*
- 73 Holy family, with a female saint, a bishop in his mitre, &c.—*a fine composition*
- 74 Holy family, with Elizabeth—an angel bringing fruit—five figures—*a touched etching, very fine and rare*
- 75 A landscape, with nymphs bathing—*fine*
- 76 Peter and John healing the lame man—*very fine and rare*
- 77 Three—Christ laid in the tomb—*different compositions—fine*
- 78 One—the same subject, still different—*very fine and rare*
- 79 Two—the same subject, different still, but the same composition reverse of one another

- C. 80 Two—Peter and John healing the cripple, after Julio Romano; and Christ, with his apostles, adored by the multitude
- 81 Two—the martyrdom of two saints, and a subject unknown
- 82 Two—the finding of Moses, and a copy—three prints
- C. 83 Holy family, with a bishop and a female saint—five figures—*fine*
- 84 The same composition, *supposed to be etched by Andrea Meldosso*
- C. 85 Two—the descent of the Holy Ghost—*different compositions*
- 86 Three—the miraculous draught of fishes, by Andrea Meldosso, after Raphael—*very rare*
- C. 87 The defeat of the Sarracens, by ditto, after ditto—*very fine and rare*
- C. 88 The adoration of the shepherds—*very rare*
- C. 89 Presentation in the temple—*ditto*
- 90 Another impression of the same print—*ditto*
- 91 Three monumental compositions
- 92 Holy family, with Elizabeth, St. John, and the magdalen—*rare*
- 93 Another holy family, with the magdalen and a mitred saint—*very scarce*
- 94 DITTO—a stronger impression, more worked—*ditto*
- 95 Two—Rebecca at the well, and the judgment of Paris—*fine and scarce*
- 96 One—Christ preaching in the temple—*very fine and rare*
- 97 One—the circumcision—a capital composition—*fine, and extremely rare*
- 98 Four, various, by Bonafone, after Parmeggiano
- 99 Four, ditto, by Æneas Vicus, Bolswert, &c. after ditto
- 100 Fifty-one charming etchings, by Vanderborcht, Vorsterman, and Lanieri, chiefly from the designs of Parmeggiano, of which thirty-three are by Vanderborcht—*very rare*

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Thirteenth Day's Sale.

ITALIAN SCHOOL.

MARC ANTONIO RAIMONDI.

[The works of this most celebrated Engraver are divided, by the BARON DE HEINEKEN, into two classes :

1st. Those that have his mark, or cypher.

2d. Those that have no mark, but are known to be by him :

And he has subdivided each of these classes, according to the subjects.

The figures in the first column refer to the pages of the first volume of the Dictionnaire des Artists ; and those in the second column are the numbers of the respective subdivisions.]

CLASS FIRST—PRINTS WITH THE MARK OR CYPHER.

PORTRAITS.

	P.	Nº
1 TWO—the portrait of Raphael, by Julio Bonafoné, and of Marc Antonio, an etching — — —	287	5
2 PIETRO ARETINO—EXTREMELY RARE —	288	1

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SUBJECTS OF THE BIBLE.

		P.	No
C.	3 Adam and Eve— <i>fine and rare</i> — —	288	1
	4 Joseph and Potiphar's wife, after Raphael — —	289	2
	5 David cutting off Goliath's head — —		3
	6 David, with the head of Goliath — —		4
	7 David stooping to take up Goliath's head — —		5
	8 The nativity of our Saviour — —		6
	9 The murder of the innocents, after Raphael, <i>without the chicot—very fine</i> — —	290	7
	10 The same composition, <i>with the chicot</i> — —		8
C.	11 The holy family, after Raphael — —	291	9
	12 The holy family, <i>known by the name of the Ma-</i> <i>dona, with the long thigh—superb</i> — —		10
	13 Madona, with Elizabeth and St. John, <i>known</i> <i>by the name of the Madona au Palmier, after</i> <i>Raphael—fine</i> — —		
	14 Madona, with St. Anne, &c. <i>called the Madona</i> <i>au Berceau, after Raphael</i> — —	292	13
	15 Two—Madona, with St. Anne, and a copy — —		14
	16 Martha and Mary, after Raphael — —	293	15
	17 Mary Magdalen in the house of the Pharisee, <i>after Raphael—fine</i> — —		16
	18 The passion of Christ, in thirty-six pieces, <i>after Albert Durer</i> — —	294-5	17
	19 The last supper, after Raphael — —	297	18
	20 Christ bearing his cross, after Raphael — —		19
	21 The descent from the cross, after ditto— <i>fine</i> — —		20
	22 Madona, with the dead Christ, <i>called the pieta,</i> <i>after ditto—ditto</i> — —	298	21
C.	23 Dead Christ, with the Maries and many saints, <i>after Raphael, original and copy</i> — —		22
	Another dead Christ, in the lap of the Virgin — —		
	24 Jesus Christ, <i>aux limbes</i> — —		23
C.	25 The body of our Saviour laid in the sepulchre, <i>with a copy reverse</i> — —	299	24

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- 26 St. Paul preaching at Athens, after Raphael
—*superb* — — — 299 25

SUBJECTS OF DEVOTION.

- 27 Eight of the life of the Virgin, after Albert
Durer—*half sheets* — — — 300-1 1
- 28 Madona in the clouds, in a glory—*very fine* 301 2
- 29 Madona, *with the fish*, after Raphael — — — 3
- 30 St. Cecelia, after Raphael, *au Collier*—*superb* — — — 4
- 31 Martyrdom of St. Felicita, *without the ear*—
remarkably fine — — — 303 5
- 32 St. Catharine and St. Lucia, *before the mark*—
very rare — — — 7
- 33 Martyrdom of St. Laurence, after Baccio Ban-
dinelli—*superb* — — — 304 9
- 34 St. George—*curious and rare* — — — 10

PROFANE HISTORY.

- 35 Alexander the Great, depositing the Iliad, af-
ter Raphael — — — 305 1
- By some this subject is called the books of the Sybils,
deposited in the tomb of Numa Pompilius.
- 36 The copy of ditto—*very fine* — — — 305 1

FABULOUS SUBJECTS.

- 37 Three—the angles of the lodge of the palace
CHIGHI, after Raphael—*very fine* — — — 305 1
- 38 Two—the judgment of Paris, after Raphael
—*original and copy* — — — 2
- 39 Mars and Venus, *with the torch*—*the ancient date* 306 3
- 40 The same print, *before the torch, and before the*
quiver, &c.—*very rare* — — — 3

		P.	No
	41 Vulcan, with Venus and Cupid	—	4
	42 Venus crouching, after Francia— <i>very fine</i>	307	5
	43 Naked Venus— <i>puissante de chair—very scarce</i>	—	6
	44 Four Cupids in a landscape— <i>rare</i>	—	7
	45 Apollo and Hyacinthus, after Francia— <i>fine impression, and very rare</i>	—	8
	46 The triumph of Galatea, after Raphael— <i>fine</i> — <i>with the small copy</i>	308	9
C.	47 Polyphemus looking at Galatea	—	10
	48 Mount Parnassus, after Raphael— <i>fine</i>	309	11
	49 A fine copy of the same print	—	—
	50 Bacchus astride upon a tun, with other figures	—	12
	51 Silenus and Bacchus	310	13
	52 Satyr carrying a naked woman	—	14
	53 A similar subject— <i>very fine</i>	—	15
	54 A lascivious satyr	—	16
	55 An old satyr sitting against a tree	311	18
C.	56 The judgment of Hercules	—	19
	57 Hercules and Antæus	—	20
C.	58 Orpheus playing on the violin	312	22
C.	59 Pyramus and Thisbé, after Francia, No. 2.— <i>rare</i>	—	24

INVENTIONS.

	60 The little pest, after Raphael— <i>very fine</i>	313	1
C.	61 La force	—	2
	Moderation	—	3
	62 Prudence— <i>very fine</i>	314	4
	63 The two sybils— <i>fine</i>	—	5
C.	64 The spectre, or <i>strigozzo</i> — <i>first impression</i> —before the mark of Agostino— <i>rare</i>	—	6
C.	65 An allegorical subject	315	7
C.	66 Another allegorical subject— <i>very scarce</i>	316	8
C.	67 Another allegorical piece—a naked man plays on the violin	—	9

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68	<i>Les grimpeurs</i> , after Michael Angelo— <i>very fine</i> and scarce — — —	317	10
69	A single grimpeur, after ditto — — —		11
70	A bark on the sea— <i>fine</i> — — —		12
71	A small emblematical frieze— <i>fine—with the</i> copy — — —	318	14
72	Another emblematical piece, <i>without the border</i> , and a copy — — —		15
	Two young men standing, &c. — — —	319	16
73	Two prisoners brought before a priestess, who is preparing to sacrifice— <i>fine</i> — — —		17
74	A man sitting near a laurel-tree, two women beside him — — —		18
75	A man holding a kind of circle in his hands — — —	320	19
76	A woman kneeling, with a kind of censer in her right hand — — —		21
77	A naked man standing, presenting the iron of a hatchet to a woman— <i>fine and rare</i> — — —	321	24
78	A warrior sitting near a pyramid, a woman with an arrow standing beside him— <i>very</i> <i>fine and rare</i> — — —		25
79	A naked man, with a woman naked, near a wood— <i>fine and rare</i> — — —		26
80	A young shepherd standing with a club in his hand, going to strike another man— <i>no</i> <i>mark</i> — — —	322	28
	An old shepherd leaning on a stick — — —		29
81	An old shepherd sitting near a tree, with a long stick in his hand— <i>no mark</i> — — —		31
	An old man asleep, a shepherd standing beside him, leaning on an anchor, <i>with a copy</i> — — —	323	32
82	Two naked women asleep on the banks of the river Styx, called <i>Marc Antonio's dream</i> — <i>fine and rare</i> — — —		34
83	A young man and woman, both naked to the waist, and a copy reverse — — —		35
84	A man carrying the base of a column — — —	324	36
85	The lute-player— <i>very fine</i> — — —		37

ANIMALS.

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|----|----|---|-------|--------|
| | | | | P. No |
| C. | 86 | A dragon enraged at a butterfly, which is flying away | — — — | 326 44 |

BASSO-RELIEVOS.

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|----|--|-------|------------------|---|
| 87 | Trojan crowned by Victory—he is haranguing his soldiers— <i>superb</i> | — — — | 326 | 1 |
| 88 | A lyon-hunting— <i>very fine</i> | — — — | | 2 |
| 89 | This last subject, <i>a reverse—fine</i> | — — — | 327 ^a | 2 |
| 90 | An emperor and a warrior, both on horseback | — — — | 327 | 3 |
| 91 | An offering to Priapus— <i>a long frieze</i> | — — — | | 4 |
| 92 | The same composition, <i>reversed</i> | — — — | 328 ^a | 4 |

STATUES.

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|----|--|-------|-----|---|
| 93 | Marcus Aurelius, <i>the equestrian statue in the capitol</i> | — — — | 329 | 1 |
| 94 | Two women standing, supporting on their heads, a <i>caffolette—very fine—after Raphael</i> | — — — | | 2 |
| 95 | A young man, in an antique habit, in a nich | — — — | | 3 |
| 96 | Seven—the theological and cardinal virtues | — — — | 330 | 4 |
| 97 | Cleopatra asleep— <i>original</i> and three copies— <i>fine</i> | — — — | 331 | 7 |

VARIA.

NOT IN HEINEKEN'S CATALOGUE.

- | | |
|-----|--|
| 98 | Eight, various—Marcus Aurelius, &c. |
| 99 | Four—Venus, Leda, and the chariot of the sun |
| 100 | Twelve—Jupiter, Saturn, &c. sybils, Charity, &c. |

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Fourteenth Day's Sale.

ITALIAN SCHOOL.

MARC ANTONIO RAIMONDI.

CLASS SECOND—PRINTS WITHOUT MARK OR
CYPHER.

PORTRAITS.

		P.	Nº
101	R APHAEL sitting upon the steps, wrapt up in his cloak, with the copy	— 332	1
102	Twelve medallions—the Roman emperors		2
103	Pope Clement VIII. a medallion	—	3
	Pope Leo X. ditto— <i>not in catalogue</i>		

SCRIPTURE SUBJECTS.

104	Adam and Eve eating the forbidden fruit— <i>fine and rare</i>	— — — 333	1
105	Adam and Eve driven out of Paradise, after Michael Angelo	— — —	2
106	Noah sacrificing, after quitting the ark	—	3
107	Noah on his knees— <i>original and copy</i>	—	4
108	God appearing to Isaac, after Raphael	— 334	5

		P.	Nº
109	St. John Baptist, after Francia— <i>fine</i>	— 335	6
	Another St. John Baptist, after ditto	—	8
110	Madona and child, after Raphael	—	9
111	Madona sitting in a chair, careffing the child, after Raphael, with a copy	— 336	10
	Madona sitting in a chair, teaching the child to read, and a copy	—	11
112	Madona with the dead Christ; or <i>Pieta</i> , au bras nud—original and copy	— 337	17
113	The death of Annanias, after Raphael— <i>very fine</i>	— 338	19
114	Elymas struck blind, ditto— <i>ditto</i>	—	20

SUBJECTS OF DEVOTION.

	115	Thirteen—Christ and his apostles	— 339	22
	116	Nineteen very small pieces—Christ and the apostles—six of which are variations	— 340	23
C.	117	Christ and his apostles, with the angels Raphael and Gabriel—the intire plate, before it was cut into single figures—curious and EXTREMELY RARE.	—	
C.	118	Forty-five small saints, including a cruci- fixion and the Trinity—original and copy	{ 341 to 344	{ 24 to 26
C.	119	Two plates of saints, three on each—St. Lucia, Sc.—very scarce; (and a small St. Lazarus, Sc. not in Heineken)	— 344	27
	120	Madona and child	— 345	28
		Ditto—very small	— 343	25
	121	Our Sayiour in the clouds, called the five saints —SUPERB	— 345	30
		N. B. The mark is in the right corner at the bottom.		
C.	122	The martyrdom of St. Catharine, after Julio Romano—EXTREMELY RARE	—	31

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123	St. Jerome kneeling before a small crucifix				
	— <i>very rare</i>	—	—	—	346 32
	St. Veronica	—	—	—	33

PROFANE HISTORY.

124	The rape of Helen, after Raphael	—	346	1
125	Æneas carrying Anchises— <i>fine</i>	—		2
126	<i>Le quos ego</i> , or Neptune appeasing the storm	347		3
127	Lucretia	—	—	5
128	Lucretia, with a copy	—	348	6
129	Four—the cavaliers— <i>fine and rare</i>	—	350	7

FABULOUS SUBJECTS.

130	Judgment of Paris, after Raphael— <i>very fine</i>	350	10
131	Venus, Cupid, and Pallas, after ditto— <i>fine</i>		11
132	Venus sitting in a chamber, after ditto— <i>very fine</i>	—	12
133	Three different copies of the same	—	
134	Pan and Syrinx— <i>first impression, before the alteration</i>	—	
		352	15 _{2d.}
	Venus drawing the thorn out of her foot	353	15 _{3d.}
135	Aurora rising from the lap of Thetis in a chariot drawn by two horses—EXTREMELY RARE	—	18
136	Bacchus standing against a tree— <i>fine</i>	354	19
137	Pan instructing Cupid— <i>ditto</i>	—	21
138	Pallas standing upon a globe, after Julio Romano— <i>fine</i>	—	
	Another Pallas, profile directed to the right	255	22

N. B. These two were Sir P. Lely's.

		P.	Nº
139	Orpheus and Eurydice—he is playing on the violin— <i>fine</i> — — —	355	24
140	A little piece— <i>perhaps Ganymede</i> , after Raphael— <i>rare</i> — — —		26
	A satyr and woman, with a child and pidgeon, dated 1506— <i>rare</i> — — —	356	29
141	A river god, leaning upon a rudder, after Raphael— <i>fine</i> — <i>has the mark</i> — — —		31
142	History of Cupid and Psyche, <i>complete, before the address of Salamanca, with the verses</i> {	356	6 to 17
143	The same set, <i>with the address of Salamanca</i> —bound — — —		
144	The same set—PROOFS— <i>before the verses</i> — <i>very rare</i> — — —		
145	Three odd proofs of ditto, Nos. 11, 17, and 21		
146	One—the rare print belonging to the same history — — —		

INVENTIONS.

147	Providence sitting in the clouds, after Raphael— <i>fine</i> — <i>with a copy</i> — — —	359	33
148	Poetry, after ditto— <i>fine</i> — — —		34
149	Peace stretching out her hand to Cupid, with a copy, after Raphael — — —	361	35
150	A naked man standing, after Michael Angelo, with the copy — — —	362	39
C. 151	An old man, holding a woman with both hands — — —	363	43
152	A peasant resting on his stick, speaking to a woman sitting, with a basket of eggs beside her— <i>very fine</i> — — —		44
153	A shepherd with a long stick—a woman is lying on the ground, near an old building— <i>fine</i> — — —	364	49

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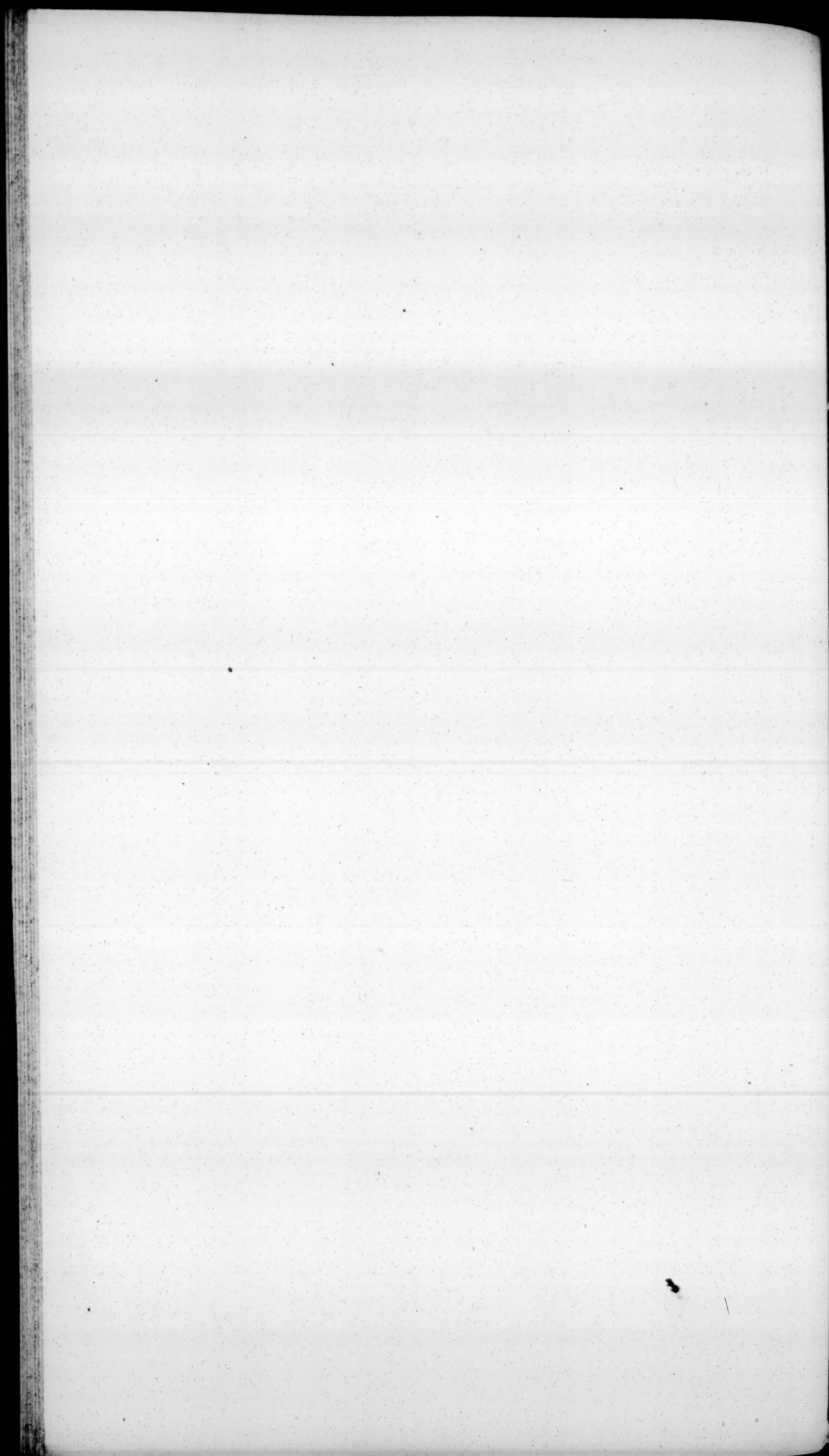
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- A naked woman, holding her veil with both hands—near her is a man who assists her—
and a copy — — — 364 50
- 154 Two—the sybil reading in a book—a child holding a flambeau—after Raphael — 52 & 2
- 155 A woman asleep, sitting near a window—the same subject, *reverse*, and an unfinished copy, in the direction of the original, without the angel — — — 365 53
- 156 The ensign, after Raphael—*fine*—*was Sir Peter Lely's* — — — 366 56
- 157 A man with a lanthorn, after Raphael — 57
A man sitting, examining a wound in his foot, from the cartoon of Pifa, by Michael Angelo — — — 58
- 158 A soldier, after ditto, from the same cartoon 59
- 159 A man and woman—*piece lascif*—*very rare*—*not in the catalogue of Heineken*
- 160 A woman standing, with a basket of flowers upon her head — — — 367 61
- 161 A woman with a sceptre, after Francia, with two copies — — — 63
- 162 A woman standing, leaning against a tree—*fine* — — — 65
- 163 A naked woman crouching — — — 368 66
A woman in the antique dress, tearing her hair — — — 67
A woman standing, holding a bird of prey in her right hand, and a sword in her left — 70
A small figure standing, resting on a singular kind of instrument — — — 72
- 164 Dance of nine children—*very fine*—with a copy — — — 369 73

BASSO-RELIEVOS.

		P.	Nº
165	The triumph of Love, called IL PILO	— 369	75
166	The three Graces, after the antique	— 370	76
167	A child in a basket, carried by two fawns— <i>fine—with a reverse</i>	— —	78

STATUES.

	168	Apollo in a nich, with copy	— —	371	81
		Another Apollo in a nich— <i>not in catalogue</i>			
	169	A fawn standing in a nich	— —		83
		Venus in a nich, with Cupid	— —	372	85
C .	170	Ten—the Muses, as described in viz. Nos. 2, 3, 4, 8, 9, 10, 11, 12, 13, 14, and a 15th, representing a woman in pro- file—eleven pieces	— —	372-3	86

DOUBTFUL PIECE.

	171	The Queen of Sheba's visit to Soloman, after Raphael— <i>large sheet</i>	— —	375	2
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PRINTS,

NOT IN HEINEKEN'S CATALOGUE.

	172	Baptism of Christ, in the river Jordan—half sheet			
	173	Two—Mars, &c.			
	174	One—Leda— <i>very fine</i>			
	175	Two, various			
	176	Hercules and Antæus— <i>very fine</i>			
	177	Four, various			

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- 178 Three, ditto
 179 Two—Mercury, and a basso-relievo
 180 Three—Joseph sold to the Ishmaelites, the transfiguration, and descent of the Holy Ghost

DISCIPLES OF MARC ANTONIO.

AGOSTINO VENETIANO.

N. B. The numbers annexed refer to the pages of Heineken's *Dictionnaire des Artistes*, Vol. I.

- | | | | |
|-----|---|---|------|
| 181 | Portrait of Ferdinand, King of the Romans | — | 610 |
| | Abraham offering up Isaac | — | 611 |
| | Isaac blessing Jacob | — | ibid |
| | Israelites gathering manna | — | 612 |
| 182 | Seven—the Evangelists—three original, and four copies | — | ibid |
| | The annunciation, after Raphael— <i>without the mark</i> , | | ibid |
| | Nativity, after Julio Romano | — | 613 |
| 183 | Christ tied to a column, after Albert Durer— <i>very rare</i> | — | 614 |
| | Christ laid in the tomb— <i>oval—rare</i> | — | 615 |
| 184 | St. Michael, after Raphael— <i>fine</i> | — | ibid |
| | Madona crowned by an angel | — | 616 |
| 185 | Madona with the child and St. John, and two angels— <i>fine</i> | — | ibid |
| 186 | St. Jerome, with the little lyon, after Raphael | — | 618 |
| | Seven, various other prints | | |
| 187 | Two—Alexander and Roxana, after Raphael | — | 619 |
| 188 | Two—Tarquin and Lucretia—one retouched by Æneas Vicus | — | ibid |
| 189 | Two—Cleopatra—original and copy | — | 620 |
| | Two subjects of Venus | — | 621 |

14th Day. ITALIAN SCHOOL—AGOSTINO VENETIANO.

- | | | | | |
|--------|--|---|---|------|
| 190 | Apollo and Daphne, after Raphael | — | — | 624 |
| | Young Hercules, after Julio Romano | — | — | 626 |
| | Two of Hercules and Antæus | — | — | ibid |
| 191 | Moderation—Cumean sybil | — | — | 628 |
| | Shepherd and shepherdes | — | — | 633 |
| | Man carrying the base of a column | — | — | ibid |
| 192 | The battle, called <i>della scimitarra</i> , after Raphael | — | — | — |
| | <i>very fine</i> | — | — | 629 |
| 193 | Part of the school of Athens | — | — | 630 |
| 194 | Les grimpeurs— <i>remarkably fine</i> | — | — | ibid |
| 195 | Mutilated statue of Apollo | — | — | 638 |
| | Two plates of terms or caryatides | — | — | ibid |
| | Six grotesques, after Raphael | — | — | 639 |
| | And two others— <i>eleven pieces</i> | — | — | — |
| 196 | Three figures dancing—oblong half sheet— <i>very fine</i> | — | — | — |
| C. 197 | Two—triumph of Bacchus | — | — | — |
| 198 | Eight, various | — | — | — |

MARC DE RAVENNA.

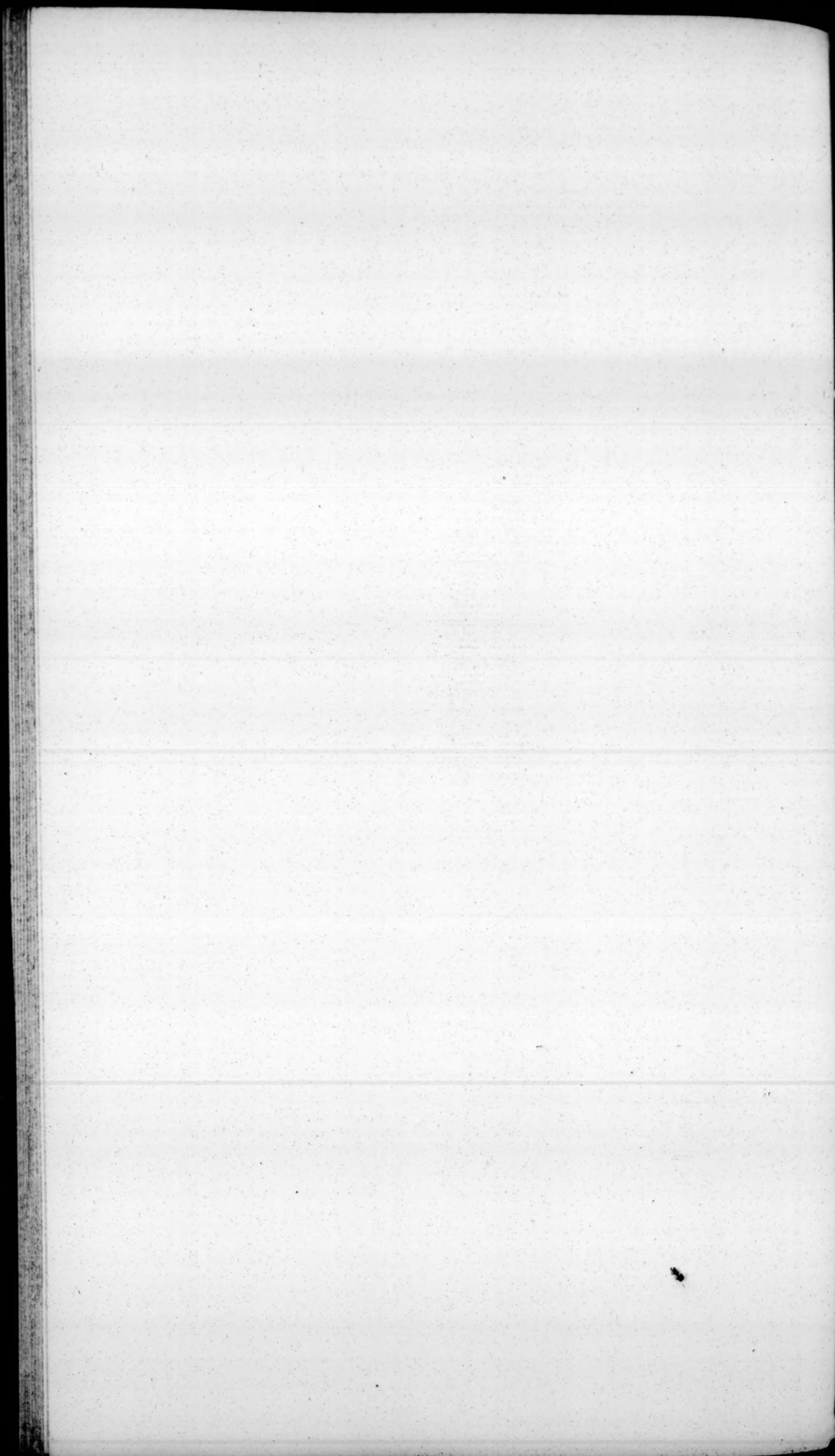
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| 199 | Eleven, various, scripture and saint subjects |
| 200 | Thirteen—Christ and the apostles, whole lengths, and
a copy of one |
| 201 | Ten, various |
| 202 | Six ditto— <i>some scarce</i> |
| 203 | One—the <i>Laocoon</i> , in the state in which it was found—
EXTREMELY RARE—Heineken, page 656, tom. I. |

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Fifteenth Day's Sale.

Antient German Masters,

FROM THE

EARLIEST PERIOD in the FIFTEENTH CENTURY.

Israhel van Meck.

- 1 ISRAHEL van Meckenen Goltfmit, a venerable old man, in a turban, with a long beard—*very rare*
- 2 *Figuratio facierum Israelis et Ide ejus uxoris*, A. v. 99.—*extremely rare*
- 3 Herod's feast—*small half sheet—curious and rare*
- 4 Five—the life of Christ—*small folios—fine*
- 5 Eight scripture subjects—*half sheets—ditto*
- 6 Two—the purification and descent from the cross—*half sheets—fine*
- 7 One—the coronation of the Virgin—*small half sheet—ditto*
- 8 One—the Madona in a glory, standing on a half-moon, and crowned with angels—*curious and rare*
- 9 Three—the marriage of the Virgin, holy family with Elizabeth, and another—*half sheets*
- 10 Six subjects of conversations—*fine and rare*
- 11 Three, various—two of them children's sports, and the other foliage with figures

15th Day.

Ancient German—Israhel van Oeck.

- 12 One, capital—the celebration of the Eucharist—his largest print—very rare
- 13 Three—a frieze, representing the genealogy of the Virgin, and two of curious foliage—one of them the engraver's cypher
- 14 Two rare 'scutcheons—I. M. bocholt
- 15 One—Mary Magdalen, and Mary the Egyptian—very fine and rare

Martin Schoen.

- 16 Two—the death of the Virgin, and St. Laurence
- 17 Ten, various—St. George, St. Michael, and six of animals, &c.
- 18 Six, various—a crucifixion, two 'scutcheons, two griffins, and a piece of foliage
- 19 Four—St. John Baptist, St. Michael, and two others—all fine
- 20 Three—Madona with the parrot, Ecce homo, and crucifixion—all very fine
- 21 Three—the crucifixion, woman taken in adultery—both very fine; and St. Francis de Sales—rare
- 22 Three—Salvator mundi, Madona and child, and St. Barbara—all very fine
- 23 Two—the nativity and flight into Egypt—both fine
- 24 One—the battle—capital, and very rare
- 25 One—Christ carrying his cross—ditto, ditto
- 26 One—the same composition, by W. N. H.—very rare

Various other ancient German Masters of the fifteenth Century.

- 27 Two—the wise men's offering, and crucifixion, by Zwoll
- 28 Two—the genealogy of Christ, and a rich crozier, by Wolgemuth

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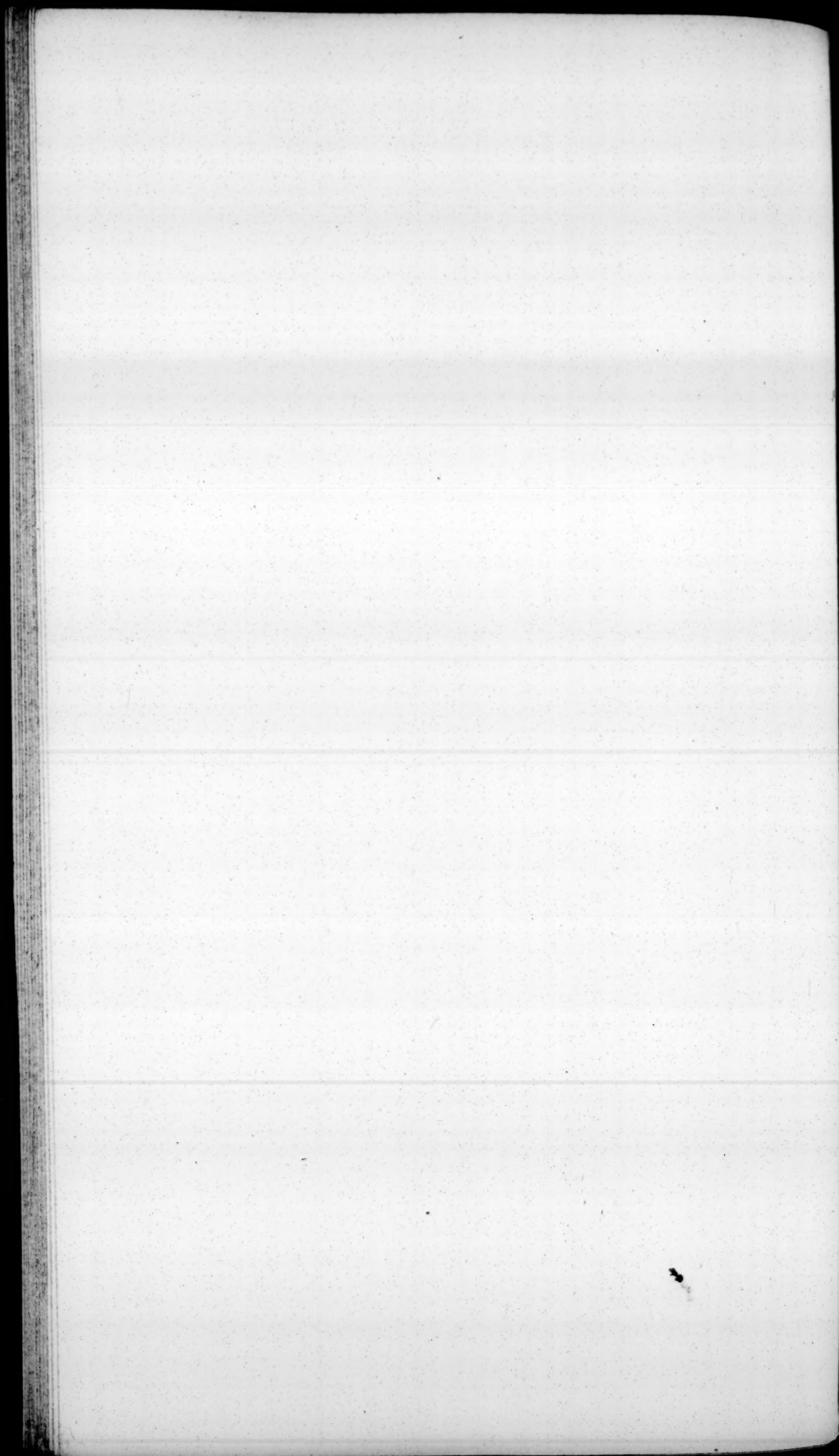
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Antient German—Maria.

15th Day.

- 29 Madona, with the parrot—*very fine*; and six of the passion, by ditto
- 30 Eight, by Adam Samperlein—*wise and foolish virgins—fine*
- 31 Five, by Frederick van Bockholt—*very rare*
- 32 Two, by Bartholemeu Schoen—*ditto*
- 33 Ten antient prints—*ditto*
- 34 Two, by bog, &c.—the baptism of Christ, &c.—*ditto*
- 35 Four, by Mathias Zagel, Lodovick Krug, &c.

ALBERT DURER.

- 36 Five, various—his portrait, by Kilian, Hondius, and others

WOODEN PRINTS.

- 37 Eighteen, various—small subjects
- 38 Thirty-seven—the small passion
- 39 Sixteen, various—*some scarce*
- 40 The Rhinoceros—*half sheet, with the account at top, 1515—scarce*
- 41 Twenty-eight historical subjects of battles, *with account at top—some in Latin, others in German—rare*
- 42 Twenty-five—life of the Virgin, &c.—*half sheets*
- 43 Twelve—the large passion, &c.—*sheet prints*

ETCHINGS ON IRON.

- 44 One—the Ecce homo—Christ sitting near an arcade, with ruins—*very rare*
- 45 Four, various—the cannon landscape, &c.

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ENGRAVINGS AND ETCHINGS, ON COPPER.

- 46 Three Ecce homos—*etchings*—one a copy ; five of saints, single figures, standing ; and St. Sebastian—*nine prints*
- 47 Nine—St. George, Fortune, the ensign, two of St. Christopher, St. Sebastian, and three others
- 48 Nine small prints—Madona and Elizabeth, the forceress, &c.—*fine*
- 49 Nine, various small subjects
- 50 Five portraits—Frederick, Duke of Saxony
- 51 Two portraits—Erasmus, &c.
- 52 Seven—five Madonas, &c.
- 53 Sixteen—the small passion, compleat, and three others—*nineteen prints*
- 54 Six Madonas—two sitting, and four standing on the crescent
- 55 Five Madonas
- 56 Two—Madona with the monkey, and the large Madona—Joseph asleep
- 57 The holy family—*the large etching and copy*
- 58 Two—old man and girl, and St. Jerome in a landscape—*etching*
- 59 Four—Albert's dream, the lovers walking, and an etching, subject unknown, and a copy
- 60 The nativity—upright and copy
- 61 Four—burial of Christ, two of horses, and a copy of one of them
- 62 Two—the pommel of the Emperor's sword—*small circle, and a crucifixion—half sheet, outlined only*
- 63 Two escutcheons, with supporters—*fine*
- 64 Three—the Graces, the prodigal son, and a woman on the back of a sea monster—*fine*
- 65 The horse of death, or bell scene—*original and copy*
- 66 One—St. Jerome in his chamber—*fine*
- 67 One—the large St. Jerome in a landscape

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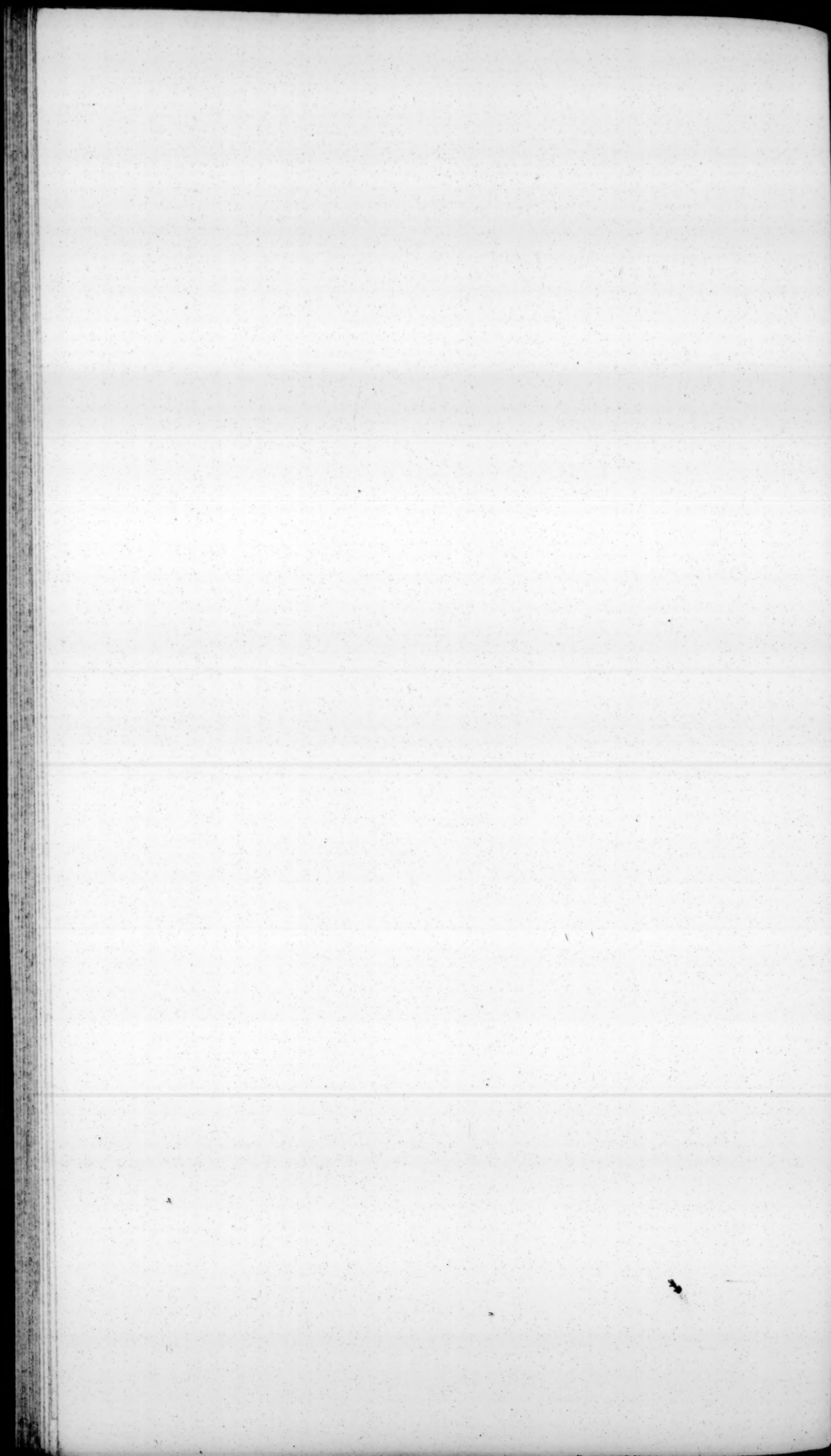
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- 68 Three—Melancolia, *original and copy, and a reverse copy*
- 69 A naked woman and satyr—*fine*
- 70 Pandora—*fine impression*
- 71 St. Hubert—*very fine*
- 72 Adam and Eve—REMARKABLY FINE
- 73 The copy of ditto, by Wierx
- 74 Thirteen, various—two small *etchings*
- 75 Five, various, after Albert Durer, by Passe, Sadeler, &c.
- 76 Two—Madona, by Vanden Steen—*rare*; and large anachronic print of the passion, by Matham

GERMAN LITTLE MASTERS,

OF THE SIXTEENTH CENTURY.

HENRY ALDEGREVER.

- 77 Aldegrevs hec est presens pictoris imago Henrici propriæ quam genuere manus, anno sue ætatis, XXVIII. anno Domini, MDXXX.
- 78 *Imago Henrici Aldegrevs Suzatien ab ipso autore ad vivum effigiem delineata, anno ætatis sue XXXV. anno, MDXXXVII.—rare*
- 79 Twenty-four small prints—*various*
- 80 Twelve—the labours of Hercules—*fine*
- 81 Fourteen—the cardinal virtues and mortal sins—*ditto*
- 82 Eighteen of the Old Testament, history of Lot, &c.
- 83 Thirteen—the set of gentlemen and ladies
- 84 Ten—the Evangelists, and history of Dives and Lazarus—*one is a copy*
- 85 Twelve, various—the large bagnio, &c.—*some rare*

HANS SEBALD BEHAM, COMMONLY CALLED
HISBINS.

- 86 His portrait, by himself—*rare*
- 87 Twelve—the labours of Hercules
- 88 Nineteen—*small*—the planets, &c.—*fine*
- 89 Nineteen—*small*, *various*—*ditto*
- 90 Twelve—the apostles—*very fine*
- 91 Twelve, various—*sujets librés*
- 92 Thirty-nine, various
- 93 Nineteen—the liberal arts, and the labours of Hercules
- 94 Thirty-one, various small prints

G. PEINS, OR PENTZ.

- 95 Imago Gregori Peins—*very rare*
- 96 Thirty-eight, various small prints
- 97 Twenty-three, various historical, by Pentz, Wierx, &c.
- 98 Fourteen—the liberal arts, and mortal sins
- 99 Fifteen, various—triumph of Cupid, &c.
- 100 Twenty-three small prints, by Jacob Binck, &c.

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&c.

Sixteenth Day's Sale.

FLEMISH SCHOOL.

SIR ANTHONY VANDYCK.

PORTRAITS.

- 1 **S**EVEN of illustrious persons, in rich borders, by Suyderhoef, Louijs, and van Sompel—Mary de Medicis, Spinola, J. Comes Nassaviæ, &c.
- 2 Four—N. Rocox—*proof and letters, &c.*
- 3 Four, by Pontius and Hondius—*very fine*—Thomas à Sabaudia, Comes Vanden Berghe, &c.
- 4 One—Albert Count d' Aremberg, on horseback—*sheet*
—by Baillu—*very fine*
- 5 Five, various—N. vander Borch, &c.
- 6 One—Frederick Henry, Prince of Orange, by Pontius
—*very fine*
- 7 Rubens, by J. de Visscher; and Titian and his mistress,
etched by Vandyck—very fine
- 8 Eight, various—*three etchings—one a proof; four, Van-*
den Endens; and one by Hollar—very fine

SCRIPTURE SUBJECTS.

- 9 Samson betrayed by Dalilha, by Snyers—*sheet*
- 10 The holy family, by Clouwet—*Meyssens exc.*

16th Day. FLEMISH SCHOOL—SIR A. VANDYCK.

- 11 Reposo, by Snyers—*Diepenbeck, exc.—Virgo quem mater, &c.—fine*
- 12 Reposo, with the dancing angels, by Bolswert, *M. v. Enden—very fine*
- 13 Reposo—child asleep—*ne sua dormit, &c.—*by Bolswert, before the address of Bon Enfant—*fine*; the same composition, without Joseph—*Moncornet, exc.*
- 14 Madona and child, and magdalen, with palms, by Bolswert, *nudulus, &c.* the same composition, by Bloteling, *nudulus, &c.*
- 15 Madona, *dilectus meus mihi*, by Waumans—*half sheet—*Madona, *virgo tuum stringens, &c.* by Pontius—*half sheet—fine*
- 16 Reposo, by Bolswert, *magna trias, &c.—Hendricks*; Madona and child in the clouds, with angels playing on musical instruments, by P. de Baillu—*C. Danckerts, exc.*
- 17 Six, various—three nativities—*etchings—*a Madona, with St. John, by Schmidt; St. Cecilia, by Le Davis, before the address of Le Blond; and St. Jerome—*a scarce etching*
- 18 Three—infant Jesus and St. John, by Daullé, Burke, &c.
- 19 Two—Salvator mundi, by De Jode and Van Bleeck—*both scarce*
- 20 Two—Salvator mundi, by Pontius; and Christ healing the sick, *surge tolle grabatum, &c.* by De Jode—*fine*
- 21 Three—Christ betrayed, by Lommelin; ditto, by Soutman; and Ecce homo, by Vorsterman
- 22 The great Ecce homo, by Bolswert—*M. v. Enden, exc.*
- 23 A reverse of ditto—*very fine*
- 24 A copy of ditto, *brilliant, in the direction of the picture*
- 25 One—the Ecce homo—*etching by Vandyck*
- 26 DITTO—*remarkably fine—before the words, invenit et fecit aquaforti*
- 27 Six—four Ecce homos—*two scarce—portement de Croix by Langot—very rare*

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- 28 The large portement de Croix, on three plates, with the soldered slips, compleat—Alex. Voet, sculp.
- 29 DITTO, without the slips—curious, and extremely rare
- 30 Elevation of the cross, by Bolswert—*first impression, before the alteration*
- 31 Two—crucifixion, *solus pro omnibus*, &c. by De Jode—white back ground—and crucifixion, with Catharine de Sienna, &c. by Bolswert
- 32 Crucifixion, with St. Francis and other saints, a Greek inscription—and a reverse
- 33 The great crucifixion—soldier presenting the sponge—by Bolswert
- 34 The same print—with the hand on the shoulder
- 35 Crucifixion between two thieves, *et postquam venerunt*, &c. by Bolswert
- 36 Descent from the cross, by Cipriani—*fine*
- 37 Dead Christ, by Pontius—*O! Astra, O! Cælum*, &c.
- 38 Dead Christ, by Bolswert
- 39 Two—the same composition, an etching, before the address of Bourlier; and dead Christ, with angels—*O! tristes animæ*, &c.—Wyngaede, f.
- 40 Dead Christ, by Vorsterman—*Ille meus*, &c.—*fine impression*
- 41 Dead Christ, in the lap of the Virgin, by C. van Caukerken—*scarce*
- 42 Fourteen—Christ and the apostles, by ditto—*fine*

SAINT SUBJECTS.

- 43 Six, various—St. Bonaventure, Madona, with the abbot Scaglia, &c.
- 44 One—St. Bonaventure—*proof—very rare*
- 45 One—Mary Magdalen, by Vander Doer—*hexagon shape—extremely rare*
- 46 St. Rosalia, by Pontius—*very fine*
- 47 St. Augustin in a rapture, by De Jode, before the address of Bon Enfant

16th Day. FLEMISH SCHOOL—SIR A. VANDYCK.

- 48 Three—St. Cecilia, by Baillu; St. Jerome, by Edelinck;
and St. Sebastian, by Van Schuppen

SUBJECTS OF FABLE, &c.

- 49 Five—Mars and Venus, by Waumans; Belisarius, by
Scotin; Drunk Silenus, by Bolswert; bacchanalian
of boys, by D. Brunn, &c.
50 Five—Jupiter and Antiope, by C. Allard; ditto, small
etching, by Vandyck; and three others
51 Two—Jupiter and Antiope, by Soutman and Vander
Steen—*proofs—rare and fine*
52 Three—Charity, by Caukerken—*sheet*—and two others
53 Two—Rinaldo and Armida, by De Jode and Baillu—
very fine
54 One of ditto—*a curious unfinished proof—unique*
55 Sixteen small heads, by Van Kessel—*extremely rare*

JACOB JORDEANS.

SCRIPTURE SUBJECTS.

- 56 Two—the nativity, *upright*, by Marinus, *with variations*
57 One—the nativity, by P. de Jode—*proof*
58 One—the flight into Egypt, by Pontius—*very fine*
59 One—Christ before Caiphas, by Marinus—*M. v. En-
den, exc.*
60 One—Christ before Pilate, by Neefs—*same address*
61 Two—the crucifixion, by Bolswert—*proof and letters*
62 One—St. Martin of Tours, curing the demoniac, by
De Jode—*fine*
63 One—martyrdom of St. Apollina, by Marinus—*ditto*

SUBJECTS OF FABLE, &c.

- 64 Two—the fool, by De Jode, &c.
65 Two—shepherd and shepherdes, by Neefs—*Et nosce te
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FLEMISH SCHOOL—JACOB JORDAENS. 16th Day.

- 66 Two—Ivresses de Bacchus, by F. Lucas ; and Jupiter and Mercury in the house of Baucis and Philemon, by Lauwers
- 67 Two—Jupiter nursed by the goat Amalthea, and Pan piping, by Bolswert—*very fine*
- 68 One—the satyr in the house of the peasant, by Neefs—*fine*
- 69 One—the same subject, by Vorsterman—*very fine*
- 70 One—Mercury and Argus—*very fine—before the address of Bloteling*
- 71 ONE—LE ROI BOIT—a curious touched proof
- 72 Soo de Oude songen, &c. by Bolswert—*very fine*
- 73 One—Pan, with Ceres and a satyr, &c. by Bolswert—*fine and rare*
- 74 Four—various etchings, by Jordaens
- 75 One—the Family of Rubens, by Watson

GERARD SEGHERS.

- 76 Return from Egypt, by Bolswert—*fine*
- 77 Peter denying Christ, ditto—*ditto*
- 78 The smoakers, by Lauwers—*ditto*
- 79 Nicodemus, by De Jode—*ditto*

VARIA.

- 80 Three—the guardian angel, by De Baillu, and return from Egypt, by Wyngaerde, both after JOHN THOMAS ; and an etching by J. Thomas—all scarce
- 81 Eight, various, after Jan Lys, Adam van Oort, Steenwyck, Q. Matfys, P. van Lint, &c.
- 82 Two—a saint administering the sacrament, by Bolswert, after Quillinus—*M. v. Enden, exc.*—and an etching of boys, by Quillinus
- 83 One—boors quarrelling, by Vorsterman, after Breughel—*fine*
- 84 One—concert of music, ditto, after De Coster—*ditto*

- 85 One—the card-players—K. CHARLES I. AND QUEEN
—Voet, after C. de Vos—*rare*
86 One—Christ appearing to St. Ignatius, by C. Bloemart,
after Abraham Bloemart

FLEMISH AND DUTCH ENGRAVERS, AFTER ITALIAN MASTERS.

- 87 Four, after Titian, by Bloemart, Danckerts, &c.
88 Education of Cupid—De Jode, after Correggio—*fine and scarce*
89 Two—Madona, by Vorsterman, after Raphael; and St. Luke, by C. Bloemart, after ditto
90 Christ laid in the tomb, by Vorsterman, after ditto—*fine*
—with a copy
91 St. George, ditto, after ditto, *with a reverse*
92 Madona, with St. Roch and St. Sebastian, by C. Bloemart, after Barroccio—*very fine*
93 One—Lot and his Daughters, by Vorsterman, after Horatia Gentileschi—*fine*
94 One—the distribution of the Pater noster, by ditto, after M. A. Carravaggio—*fine*
95 DITTO—A PROOF
C. 96 DITTO—a curious unfinished proof
97 Fighting for the standard, by Edelinck, after L. de Vinci—*very fine*
98 Two—descent from the cross, by Sadeler and Villamena, after Barroccio
99 Nine—the loves of the gods—P. van Gunst, after Titian
100 Three—Madona—Vorsterman, after Van Baelen; dead Christ—C. Bloemart, after Mola; and two, by ditto, after Andrea del Sarto and Cangiagio
101 Two—the repose, by P. de Jode, after Titian, *with variations—curious and rare*

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Seventeenth Day's Sale.

DUTCH SCHOOL.

LUCAS VAN LEYDEN.

- T** ¹ **HREE**—his portrait—*one with the death's head*
² Nine small scripture subjects—Ecce homo, portement de Croix, crucifixion, &c.
³ Three—wisemen's offering, temptation of St. Anthony, and a conversation
^{C. 4} Three—Susannah, a holy family, and the raising of Lazarus
⁵ Five—the triumph of Mordecai, Samson betrayed, the large Calvary, conversion of St. Paul, and Mars and Venus
⁶ Eight—the four Evangelists, St. Jerome, St. Anthony, St. Christopher, and another
⁷ Five—baptism of Christ, three of the passion, and Christ with Mary in the garden
⁸ Six—a magdalen, Herodias, repose, &c.—*fine*
⁹ Two—David playing before Saul—*one an antient print*
¹⁰ Three—Solomon's idolatry, a repose, and Pyramus and Thisbé—*all very fine*
¹¹ Four—the history of Joseph—*remarkably fine*
¹² Nine, various—*mostly scarce—one by an antient master*
¹³ Six subjects of fancy—*fine*
¹⁴ Five, various subjects—the Uile spiegle, &c.
¹⁵ A large print, *subject unknown*, 1508

- 16 Two—David with Goliath's head, by Saenredam, *before the address—fine*; and St. John preaching, by De Bruyn

CORNELIUS DE VISSCHER.

[Of the works of this most excellent Artist there is a descriptive catalogue, published by Hecquet, and republished by F. Bassan; and the numbers here annexed to each, correspond with those in that catalogue.]

N. B. There are two suites of numbers, one for the subjects, and the other for the portraits,

- 17 Two—his portrait, by B. Andran, and the palm-tree, engraved by himself

RELIGIOUS SUBJECTS.

- | | | | |
|----|--|-------|-------|
| 18 | Two—the angel ordering Abraham to quit his country, and companion, after Bassano | — | 1 & 2 |
| 19 | Sufannah and the elders, after Guido | — | 3 |
| | Dead Christ, after Tintoret | — | 4 |
| 20 | The resurrection of Christ, after Paolo Veronese— <i>fine</i> | — — — | 5 |
| 21 | Madona and child | — | 6 |
| 22 | Holy family—St. John presenting a pear— <i>very scarce</i> | — — — | 7 |
| 23 | The repose— <i>oblong—fine</i> | — | 8 |
| 24 | Madona, in a glory of angels, on two sheets— <i>very fine</i> | — — — | 9 |
| 25 | Four—the Evangelists— <i>fine</i> | — | 10 |
| 26 | St. Francis, after Rubens,—first impression— <i>before the name of Rubens</i> | — | 11 |
| 27 | The last judgment, after Rubens— <i>two sheets</i> | | 13 |

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SUBJECTS OF HISTORY AND FANCY.

28	The pancake woman, <i>before the address of Clement de Jonghe—superb</i>	—	—	14
29	The strolling musicians, after Ostade— <i>very fine</i>	—	—	15
30	The rat-catcher— <i>very fine</i> —PROOF	—	—	16
31	The gipsy family—PROOF— <i>name at bottom</i>	—	—	17
32	Two—the kiln, and robbery in the cave, after P. de Laer— <i>very fine</i>	—	—	18
33	One—the convoy attacked, after ditto— <i>ditto</i>	—	—	18
34	Man washing his feet, after ditto	—	—	19
35	The huntsman going out in the morning, after ditto— <i>best address</i>	—	—	20
36	The robbery by moon-light, after ditto— <i>fine</i>	—	—	21
37	The young peasants, after ditto— <i>ditto</i>	—	—	22
38	A tabagie of six men, <i>called the skaters</i> , after Ostade— <i>very fine</i> —PROOF	—	—	23
39	A tabagie of two men and a woman, after Ostade— <i>fine</i>	—	—	24
40	A man and woman in a tabagie, called in Holland, <i>Het soute scolletje</i> , after ditto— <i>ditto</i>	—	—	25
41	A tabagie, after Brouwer, <i>called the fidler</i> —PROOF	—	—	26
42	A tabagie of five men, after Brouwer	—	—	27
43	A bust of a woman, supposed after Parmeggiano, from the <i>cabinet de Reynst</i>	—	—	28
44	The country surgeon, after Brouwer	—	—	29
45	The antiquary, supposed after Correggio, from the <i>cab. de Reynst</i> — <i>remarkably fine</i>	—	—	30
46	The card-players, near a kiln, after De Laer— <i>very fine, and extremely rare</i>	—	—	31
47	The stable, after P. de Laer— <i>fine</i>	—	—	33
48	The farrier, after ditto— <i>ditto</i>	—	—	34
49	Four landscapes, <i>uprights</i> , after Berchem	—	—	35 to 38

50	Four ditto, <i>oblongs</i> , ditto	—	—	39 to 42
51	The discovery of Achilles at the court of Lycomedes, after Rubens— <i>capital</i>	—	—	43
52	The King and Queen of Sweden in their nuptial chamber— <i>fine, and very rare</i>	—	—	44
53	The coronation of the King of Sweden— <i>large sheet—very fine</i>	—	—	45
54	Boy and girl with a rat-trap— <i>name at the top</i>	—	—	46
55	Woman and boy with a lighted candle and pannier, after Rubens— <i>very fine</i>	—	—	47
56	Merius (an ecclesiastic) lying upon his tomb— <i>very fine and scarce</i>	—	—	48
57	The cat, on <i>India paper</i>	—	—	51
58	La folie, par Aveline	—	—	53

PORTRAITS.

59	Cornelius Visscher, with the graver— <i>extremely rare—1649</i>	—	—	1
60	Cornelius Visscher, 1651— <i>fine, and very rare</i>	—	—	2
61	ANDREAS DYONISZOOM WINIUS, THE PISTOL-MAN— <i>the rarest portrait of this master</i>	—	—	3
62	Gellius de Bouma— <i>first impression, before the date</i>	—	—	4
63	William de Ryck, the oculist, on vellum— <i>very fine and rare</i>	—	—	5
64	Philippus Rovenius— <i>very fine</i>	—	—	6
65	Joannes Merius	—	—	7
66	Cornelius Vosbergius— <i>very fine</i>	—	—	8
67	Joannes Wachtelaer— <i>fine</i>	—	—	9
68	Gulielmus vanden Zande— <i>fine and rare</i>	—	—	10
69	Adrianus Motmans— <i>fine</i>	—	—	11
70	Joannes Boelenfz— <i>ditto</i>	—	—	12
71	Hadrianus Pauw— <i>ditto and rare</i>	—	—	13
72	David Pieterfz de Vries— <i>rare</i>	—	—	14
73	VONDEL, the celebrated Dutch poet—FIRST PROOF, with the fawn, or flute-player, and	—	—	

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before the figures on the map, that hangs on the wall, or the town on fire—EXTREMELY RARE — — — 15

- 74 DITTO—SECOND PROOF—the figure of the fawn changed to that of Faith [a woman with a torch reversed,] also before the figures on the map, but with the town on fire—a faint etched inscription is on the paper in his hand, JUSTUS EX FIDE VIVIT—very scarce — 15
- 75 DITTO, with the letters—the ordinary impression, but very fine — — — 15
- 76 Jacob Westerbaen—proof — — — 16
- 77 Two—Henderuckus de Booy, and Helena Leonora de Sieveri, after Vandyck—best address — — — 17 & 18
- 78 Pope Alexander VII.—remarkably fine — 19
- 79 Two—Meester Michiel Sparenbeek, and Engeltje Pieters Kortleve—very rare — 20 & 21
- 80 COPPENOL, the writing-master—PROOF—very fine and rare — — — 22
- 81 The same, with the letters—very fine — — — 22
- 82 Petrus Schriverius—very fine — — — 23
- 83 Jo. de Paep, with a view of the Exchange of Amsterdam in the back ground—fine and rare — 24
- 84 The same person—bust—a proof — — — 25
- 85 An old woman, in a singular coëffure, said to be Visscher's mother—fine — — — 26
- 86 Another old woman, said also to be Visscher's mother, in a plainer head-dress — — — 27
- 87 Gassendi—octagon border—fine and rare — — — 28
- 88 Hugenius—CONSTANTER—proof—fine — — — 29
- 89 Petrus Isbrandi—very fine — — — 31
- 90 Robertus Junius—square—fine — — — 32
- 91 Ditto—oval—ditto — — — 34
- 92 Domicella Magdalena Moonfia—fine — — — 50
- 93 Four portraits of kings—Charles V. and Philip II. III. IV. Counts of Flanders — — —

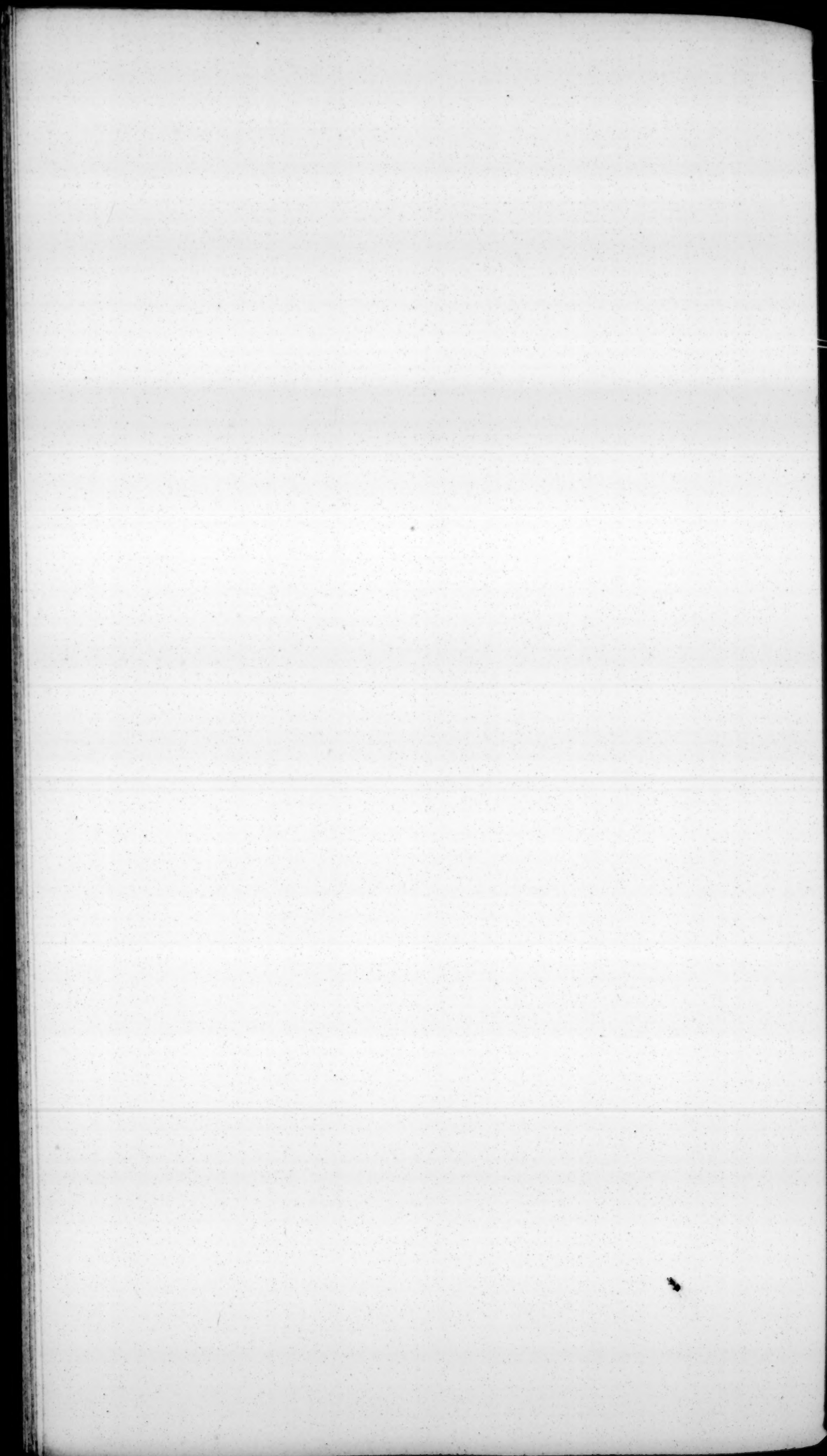
- 94 Negro with a bow, after C. de Visscher, by
J. Visscher — — — 89
- 95 Portrait of a man, with a striped handkerchief
C. de Visscher, *ad vivum*—J. de Visscher,
fecit, aquaforti—*fine and rare* — 90
- 96 Two—William, Prince of Orange, and an
old woman at her toilet — —
- 97 Four—the large heads, after Titian—*Cab. de
Reynst* — — —

VARIA.

- 98 Two—the travelling musician, after Vincke-
boons, 1607—*rare*; and a boy with a cat,
by L. Visscher, after V. Loo—*scarce* —
- 99 A large landschape, after Berchem, *the intire
plate*—RARISS. — —
- 100 A ditto, *different, also the intire plate*—*very rare*

J. DE VISSCHER.

- 101 Portrait of Petrus Proelius—*fine*
- 102 Abraham vander Hulst, *the admiral*
- 103 Twelve small landschapes, after J. van Goyen
- 104 Four of boors—*uprights*—*fine*
- 105 The prodigal's feast



REMBRANDT VAN RYN,

BORN IN 1606—DIED, 1674.

THE Works of this Master are too well known to need any further observation here than that the suffrage of the Connoisseurs continues unabatedly in their favour.

The Collection now offered to the public has been, for more than *half a century* past, justly considered as the most *choice and compleat* in the kingdom. It was founded on the basis of one of the finest collections in Holland, which had been imported intire into this country ; containing many of the *curious articles* which composed the celebrated cabinet of the burgo-master *SIX*, the patron and friend of Rembrandt, and which now form part of this collection. The late Mr. BARNARD took uncommon pains to render it as perfect as possible, sparing no expence in the acquisition of rare and fine articles, or in meliorating those, of which he was already in possession : and no person, surely, ever took greater delight in displaying his treasures to the curious amateur.

Besides many articles, which may be considered as *unique*, and others nearly so, the number of *variations* in this collection is particularly remarkable ; and, it is presumed, there is none that can boast of so many impressions upon *India paper*.

To avoid the disgusting repetition of the quality of every print, it is sufficient to observe, once for all, that the impressions are wholly of the very first, and, with few exceptions, fine as possible; and their condition not less desirable. Such of them, however, as possess a greater share of *eclat* than usual, or any interesting peculiarities, are noticed with more detail.

The Collection is arranged in the order of the *original French catalogue* of *Gerfaint*, and of the more ample and correct *new* one of Mr. DAULBY, in English, to which the curious reader is referred.

For the satisfaction of such collectors as reside at a distance, who may not have an opportunity of viewing the prints, but would wish to avail themselves of the present opportunity of improving their collections, the *variations* are particularly described; by which means they will be enabled to send their commissions with confidence: and to them, and such others as cannot attend, Mr. P. the conductor of the sale, offers his service, with assurance that their commissions shall be executed with the strictest integrity:—and to such as require previous information of particulars, complete satisfaction will be given, on applying to him.

N. B. The numbers on the right-hand margin correspond with those of Mr. Daulby's catalogue.

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Eighteenth Day's Sale.

REMBRANDT's PORTRAIT.

1	IN mezzotinto, by Gole	—	—	1
	— by Van Bleek, <i>different</i>	—	—	
	Young man, resembling Rembrandt	—	—	2
C. 2	Ditto, <i>brilliant</i>	—	—	2
	— portrait and copy	—	—	3
3	— <i>with the bird of prey</i>	—	—	4
4	— <i>strongly etched</i>	—	—	5
5	— <i>stooping</i>	—	—	6
6	— <i>coarsely etched—the reduced plate</i>	—	—	7
7	— Ditto—the large plate	—	—	7
8	The fine high-finished Portrait—first impression—THE HEAD ONLY—RARISS.	—	—	8
9	DITTO—second impression—the ground white, as in the first proof, except a few hatchings in the left corner	—	—	8
10	DITTO—third impression—the ground still white, except that the hatchings in the left corner are a little more extended	—	—	8
11	DITTO—fourth impression—the back ground mostly covered with strokes, and besides the mark and date, as in other impressions, Rembrandt's name is written at length, on the right at top	—	—	8
	A copy of this last in the same direction	—	—	
12	Head resembling Rembrandt, first and second impressions, and a copy	—	—	9
13	Portrait, on a narrow plate, India paper	—	—	11
14	Bust of Rembrandt in his youth	—	—	13
	Ditto	—	—	14

A *

- 15 Portrait of Rembrandt, when young, on *India paper* 15
 C. 16 Bust of Titus, the son of Rembrandt — — 16

This is not the print described by Gersaint and Mr. Daulby, though infinitely more rare—it is etched with a fine stroke, and is perhaps unique.

- 17 Bust of a young man, resembling Rembrandt, a curious proof of the large plate, before the edges were squared or polished — — 18
 18 Ditto, the reduced plate, two impressions — 18
 19 Bust of Rembrandt — — 19
 20 A ditto — — 20
 21 A ditto, very much resembling Rembrandt, with a copy reversed — — 21
 22 Portrait of Rembrandt, the large plate, extremely rare 22
 23 Ditto, second impression — — 22
 24 — with a drawn sabre — — 23
 25 Portrait of Rembrandt, with his wife, and a reverse 24
 26 The same portrait of Rembrandt, with his mother, instead of his wife — — —
 27 Portrait of Rembrandt — — — 25
 28 Ditto — — — 26
 29 Portrait of Rembrandt, drawing—PROOF—the head only finished, and before the name and date—EXTREMELY RARE — — 27
 30 DITTO—second impression—also before the name and date, with the white ruffles, and before the landscape, seen through the window, very fine, on *India paper* 27
 31 DITTO—third impression—with the landscape, &c. 27
 32 DITTO, ditto, with some slight variations — 27
 33 DITTO—fourth impression—the character changed—and the copy — — 27
 34 Portrait of Rembrandt, oval, with the angles on the sides — — — 28
 35 Ditto, the angles cleared away, very fine — 28
 36 Bust of Rembrandt, whilst young—Daulby's catalogue, supplement, No. 1, page 237, scarce. —
 37 Another bust of Rembrandt—Daulby's catalogue, supplement, No. 2, ut supra — —

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Subjects from

THE OLD TESTAMENT.

- 38 Adam and Eve in the garden of Paradise, *with a reverse* — — — — 29
- c. 39 Abraham entertaining the Angels, *on India paper, with the burr* — — — — 30
- 40 Abraham sending away Hagar and Ishmael — — — — 31
- 41 Abraham with his son Isaac, *very fine, with the burr* — — — — 32
- c. 42 DITTO—another impression — — — — 32
- Abraham's sacrifice, *very fine, on India paper, with a copy reverse* — — — — 33
- 43 Four prints for a Spanish book—the *intire plate containing the four subjects—on India paper* — — — — 34
- 44 The same prints, *in separate pieces—first impressions—two of them on India paper* — — — — 34
- 45 Five odd prints of these subjects — — — — 34
- 46 Jacob lamenting the supposed death of Joseph, *very fine, with the two copies* — — — — 35
- 47 Joseph and Potiphar's wife — — — — 36
- Joseph relating his dream, the ordinary impression, but fine — — — — 37
- 48 Joseph telling his dream—*first impression—with the light turban and curtain* — — — — 37
- c. 49 Gideon's sacrifice—*first impression—the face of the Angel slightly marked, the wings shaded, and with the fillet round the head—very rare* — — — — 38
- c. 50 DITTO—*second impression—the face and fillet burnt out, as well as the shade on the right wing, but with more work on the left side of the print—very rare* — — — — 38
- c. 51 DITTO—*third impression—the face of the Angel, the fillet, &c. are restored, and the print in other respects still more worked; also very rare* — — — — 38

This impression is skilfully washed with bistre.

- 52 DITTO—*fourth impression—the face of the Angel is altered, and the hair more bushy than in the other impressions* — — — — 38

The descriptions in Mr. Daulby's catalogue are erroneous, the above being the true order of the variations.

- 53 The triumph of Mordecai, *very fine, with a reverse* 39
 54 David on his knees — — — — 40
 Tobit, groping, *fine* — — — — 41
 The Angel ascending from Tobit and his family 42

Subjects from

THE NEW TESTAMENT.

- C. 55 The Angel appearing to the shepherds, *with a reverse* — — — — 43
 56 DITTO, *a brilliant impression* — — — — 43
 C. 57 DITTO, *an unfinished proof, very curious and rare* — — — — 43
 58 The nativity — — — — 44
 Another nativity, a night piece — — — — 45
 59 The last-mentioned nativity, *two impressions, with variations, before and with the planks* — — — — 45
 60 The circumcision — — — — 46
 The little circumcision, very fine — — — — 47
 The larger upright ditto—Berendrich, exc. — — — — 48
 61 The last-mentioned subject, *before the name of Berendrich, very scarce* — — — — 48
 62 Presentation in the temple, *first impression, before the calotte on the head of Simeon, very fine* — — — — 49
 63 DITTO, *second impression, with the calotte, uncommonly fine* — — — — 49
 64 Presentation, in the dark manner — — — — 50
 C. 65 DITTO, *with great difference in the effect* — — — — 50
 66 Presentation in the temple, with the Angel, *remarkably fine and clear* — — — — 51
 67 The little flight into Egypt—*two impressions—one remarkably fine—and a copy reverse* — — — — 52

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68	The flight into Egypt, a night piece, <i>two of the first impressions, with difference in the effect</i>	—	53
69	DITTO— <i>second impression, with a reverse thereof, and two other impressions, with different degrees of effect</i>	—	53
70	The return from Egypt	—	54
	The flight into Egypt	—	55
71	The flight into Egypt, in the stile of Elsheimer— <i>first impression—the madona wholly in the demi-tint, and the effect very agreeable</i>	—	56
72	DITTO— <i>two other impressions, with variations</i>	—	56
73	The reposo, by night, <i>both impressions, without and with the afs</i>	—	57
74	Three pieces—Reposo, St. Peter, and a man with a pen	—	58
75	The rest in Egypt, <i>supposed unique, from the burgo-master Six's cabinet, and afterwards in the possession of Houbraken</i>	—	59
76	The madona and child in the clouds, <i>and a reverse</i>	—	60
	The holy family	—	61
	Another holy family	—	62
77	Christ among the doctors	—	63
	The same subject— <i>a larger sketch, and a reverse</i>	—	64
78	The same subject, upright— <i>two impressions, with variations—one, the large plate, EXTREMELY RARE</i>	—	65
79	Little Latombe, <i>very fine</i>	—	66
80	DITTO, <i>on India paper, with the burr</i>	—	66
81	DITTO, <i>on India paper, with more of the burr</i>	—	66
82	DITTO— <i>a curious variation</i>	—	66
83	The tribute to Cæsar, <i>very fine</i>	—	67
84	Christ driving the buyers and sellers out of the temple— <i>both impressions</i>	—	69
85	The return of the prodigal son, <i>fine, and a reverse</i>	—	70
86	Christ and the woman of Samaria— <i>two impressions—one very fine, on India paper, before the name and date, and with other variations—rare</i>	—	71
87	Another composition of the same subject	—	72
	The small resurrection of Lazarus	—	73

- 88 The large resurrection of Lazarus, *very fine, with the cap* — — — 74
- 89 DITTO, *before the cap, very fine, and EXTREMELY RARE* — — — 74
- 90 DITTO—*first impression—before the cap, and with a different woman on the foreground, RARISS. perhaps unique* — — — 74
- 91 Christ healing the sick, *commonly called the Hundred Guilder Print, very fine, upon India paper* — 75
- 92 DITTO, *likewise upon India paper, very fine, with more of the burr* — — — 75
- 93 Captain Baillie's restored print of the same, *on India paper* — — — 75
- 94 Another ditto, *likewise on India paper* — — — 75
- 95 The four pieces, into which this plate has been since cut — — — 75

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Nineteenth Day's Sale.

REMBRANDT—NEW TESTAMENT.

- 96 **C**HRIST healing the sick, on India paper — 76
 97 The good Samaritan, *with the horse's tail shaded, and the copy of ditto* — — — 77
 98 DITTO, *with the white tail, very fine and rare* — 77
 99 Christ in the garden of olives, *on India paper* — 78
 100 DITTO, *on ordinary paper, with a reverse* — 78
 101 Christ before Pilate—*first impression, on India paper—the large plate—very fine* — — — 79
 102 DITTO—*second impression—ditto* — — — 79
 103 DITTO—*third impression, with the mask—very rare* 79
 104 DITTO—*with the mask rather stronger* — — — 79
 105 DITTO—*upon India paper* — — — 79
 106 The three crosses—*first impression of the FIRST PLATE, before the name and date, and without cross hatchings on the foreground—very rare* — 80
 107 DITTO—*second impression, with the name and date, and with cross hatchings on the foreground* — 80

In both these impressions, the horse, whose rider is dismounted, looks to the left.

 108 DITTO—*the third impression, or first from the SECOND PLATE—the earliest, without name or date.* — — — 80

It is printed on both sides.

 109 DITTO—*the fourth impression, or second from the second plate, without name or date* — — — 80

- 110 DITTO—the fifth impression, or third from the second plate, with the name *Frans Carelle, excudit* — 80
 In the last three prints, the horse on the left Christ is directed to the right, and has a rider.
- 111 The crucifixion between two thieves, oval, remarkably fine — — — 81
- 112 The little crucifixion, very fine — — — 82
- 113 The great Ecce homo, ditto — — — 83
- C. 114 DITTO, a curious unfinished proof, RARISS. — 83
- 115 A copy of the finished print, fine impression — 83
- 116 The descent from the cross, a brilliant impression, before the address — — — 84
- C. 117 DITTO, a very light and curious first proof, arched at top, which seems to have been originally its intended form, though made square in finishing—it is perhaps unique. The name and date, 1633, are within the etching, at bottom — — — 84
- 118 The descent from the cross—little more than an outline—scarce — — — 85
- C. 119 The burial of Christ, two impressions, one upon India paper — — — 87
- 120 The entombing of Christ—first impression, upon India paper — — — 87
- 121 DITTO—second, on India paper — — — 87
- 122 DITTO—third—fine — — — 87
- 123 DITTO—ditto—a curious impression — — — 87
- 124 DITTO—fourth—two impressions — — — 87
- 125 The burial of Christ, fine, upon thin India paper — 88
- 126 The Virgin mourning the death of Jesus, very fine, and RARISS. — — — 89
- 127 Christ and the Disciples at Emmaus, fine, with the burr — — — 90
- 128 DITTO—first impression—less worked—scarce — 90
- 129 Another of ditto—fine — — — 90
- 130 The same subject—the small print—very fine — 91
- 131 Decollation of St. John baptist—ditto — — — 92
- 132 Another decollation—first impression, with the steps —very rare — — — 93

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REMBRANDT—NEW TESTAMENT.

19th Day.

- 133 DITTO—*second impression—steps taken out* — 93
 134 DITTO—*fourth impression—rare* — 93
 135 Peter and John at the beautiful gate of the temple,
very fine, on India paper — 94
 136 DITTO, DITTO, *likewise on India paper, with the*
burr — — — 94
 137 THE SAME SUBJECT—*the very rare print which*
was Houbraken's, and afterwards Pond's — 94

See the note under No. 94.

- 138 ANOTHER COMPOSITION *of the same subject, as-*
cribed by some connoisseurs to Rembrandt.—The crip-
 ple sits on the foreground to the left, and oppo-
 site to him stands Peter, taking him by the hand
—very rare, and not in any of the printed catalogues.
 139 The baptism of the eunuch—*fine* — 95
 140 The Angel delivering Peter out of prison—*extremely*
rare — — — 96
 141 The death of the Virgin—*remarkably fine, with a re-*
verse — — — 97
 142 DITTO—*first impression, with the back of the elbow*
chair legs worked—very rare — 97
 143 The martyrdom of St. Stephen — — 98

PIOUS SUBJECTS.

- 144 St. Jerome sitting at the foot of a tree—*very fine,*
with the copy — — — 100
 145 St. Jerome kneeling, arched at the top—*remark-*
ably fine, with a reverse — — 101
 146 St. Jerome sitting before the trunk of an old tree
—very fine — — — 102
 147 DITTO, PROOF, before the scroll and name—
 RARISS. — — — 102
 148 St. Jerome, kneeling — — 103
 St. Jerome, unfinished—*very fine* — 104
 149 The last-mentioned print, upon a *tinted paper, with*
the burr—very fine — — — 104

150	St. Jerome in the dark chamber— <i>first impression, with the narrow casement</i>	—	—	106
151	DITTO—the second impression—a curious touched print	—	—	106
152	St. Francis praying— <i>fine and rare</i>	—	—	107
153	DITTO— <i>very fine, upon India paper, with the burr</i>	—	—	107
154	DITTO—the rare unfinished proof, FROM HOUTBRACKEN'S COLLECTION, on India paper	—	—	107
155	The hour of death— <i>very rare, with the copy</i>	—	—	108
156	Youth surprized by death— <i>remarkably fine</i>	—	—	109
157	A man meditating— <i>first and second impression, both very fine</i>	—	—	110
158	DITTO— <i>third impression, and the copy</i>	—	—	110

FANCY PIECES.

159	The allegorical piece—EXTREMELY SCARCE	—	—	111
160	DITTO— <i>upon India paper</i>	—	—	111
161	The star of the kings— <i>very fine</i>	—	—	112
162	Four—the hunting pieces—and a variation of the second	—	—	113
163	The three oriental figures	—	—	114
	The blind bag-piper	—	—	115
164	The Spanish gipsy— <i>very fine and rare</i>	—	—	116
165	The rat-catcher— <i>first impression—and a copy reverse</i>	—	—	117
166	ANOTHER RAT-KILLER—the study for the preceding print, <i>presq'unique</i>	—	—	118
167	The little goldsmith— <i>on India paper</i>	—	—	119
	The pancake woman	—	—	120
168	The pancake woman— <i>remarkably fine</i>	—	—	120
	The sport of Kolf— <i>two impressions, one with the burr</i>	—	—	121
169	A Jew's synagogue— <i>two impressions, one in red</i>	—	—	122
170	Fortune, an allegorical piece— <i>fine and scarce</i>	—	—	123
171	The marriage of Jason and Creusa— <i>first impression, before the crown on Juno's head</i>	—	—	124
172	DITTO— <i>also first impression, before the crown—on India paper</i>	—	—	124

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173	DITTO— <i>second impression, with the crown, but before the verses at bottom—very fine</i>	—	124
174	DITTO— <i>a fine impression, but the margin cut off</i>	—	124
	The corn-cutter— <i>scarce</i>	—	125
175	The school-master— <i>two impressions, with variations</i>	—	126
	The mountebank	—	127
	The Draughtsman	—	128
	The travelling peasants	—	129
176	Cupid reposing— <i>very scarce</i>	—	130
177	Jew, with the high cap— <i>very fine</i>	—	131
	Old man and boy— <i>ditto, with a reverse</i>	—	132
178	The oinon-woman— <i>fine and very rare</i>	—	133
179	Peasant with his hands behind him— <i>two impressions, with variations</i>	—	134
	Man playing at cards	—	135
180	Old man, with a short beard and stick— <i>fine and very scarce</i>	—	136
181	The blind fidler— <i>first and second impressions</i>	—	137
182	Man on horseback— <i>fine</i>	—	138
	The Polander— <i>ditto</i>	—	139
183	Another Polander— <i>all the three impressions, and a copy</i>	—	140
184	An old man, seen from behind— <i>two impressions, with variations</i>	—	141
185	The travelling peasants— <i>fine</i>	—	142
	Old man, without a beard	—	143
	Old man, with a bushy beard	—	144
186	The Persian— <i>remarkably fine, with a copy</i>	—	145
187	Blind man—A PROOF— <i>extremely scarce</i>	—	146
188	DITTO— <i>the finished print, very fine</i>	—	146
189	The astrologer— <i>fine and scarce</i>	—	147
190	TWO VENETIAN FIGURES— <i>extremely rare</i>	—	148
191	DITTO—THE FIRST SKETCH— <i>unique</i>	—	148
192	The skater— <i>very rare</i>	—	151
193	The hog— <i>remarkably fine</i>	—	152
194	The sleeping dog— <i>fine and rare</i>	—	153
195	The shell— <i>very fine</i>	—	154
196	DITTO, WITH THE WHITE GROUND— <i>rariss.</i>	—	154

Twentieth Day's Sale.

REMBRANDT—BEGGARS.

197	B EGGAR, standing— <i>scarce</i>	—	—	155
	Beggar, profile, in a cap— <i>ditto</i>	—	—	156
	Two beggars in conversation— <i>fine</i>	—	—	157
198	Two beggars coming from behind a bank— <i>the large plate</i>	—	—	158
199	DITTO— <i>the reduced plate</i> —three impressions, with variations	—	—	158
200	Beggar, in the manner of Callot— <i>both impressions</i>	—	—	159
201	Beggar in a slashed coat— <i>first and second impressions</i>	—	—	160
202	Beggar-woman, in Callot's manner	—	—	161
	Beggar, standing— <i>very scarce</i>	—	—	162
203	Beggar— <i>arched print—first impression—very rare</i>	—	—	163
204	DITTO— <i>the second impression—ditto</i>	—	—	163
205	Beggar-woman asking alms— <i>fine, on India paper, and a copy</i>	—	—	164
206	Lazarus Klap— <i>very scarce</i>	—	—	165
207	DITTO, with variation	—	—	165
208	Ragged mariner— <i>original and copy</i>	—	—	166
	Beggar warming his hands— <i>fine</i>	—	—	167
209	Beggar with his mouth open— <i>two impressions, with variation</i>	—	—	168
210	Old beggar with his dog— <i>very rare</i>	—	—	169
211	Beggars at the door of a house— <i>very fine, on stained paper</i>	—	—	170
212	DITTO, in red ink	—	—	170
	Two narrow prints of beggars, companions	—	—	171

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REMBRANDT—BEGGARS.

20th Day.

213	Beggar with a wooden leg	—	— 172
	Peasant with his hands behind him	—	— 173
214	Sick beggar lying on the ground— <i>extremely rare</i>		177

FREE SUBJECTS.

215	LEDIKANT, or the French bed— <i>very rare</i>	—	178
216	DITTO— <i>remarkably fine, on India paper</i>	—	178
217	The friar in the corn— <i>very fine</i>	—	179
218	The flute-player— <i>very fine—first impression, before the name and date—RARISS.</i>	—	180
219	DITTO— <i>second impression, equally fine, and very rare</i>		180
220	DITTO— <i>third impression, with the alteration, and two copies</i>	—	180
221	Shepherds in the wood— <i>remarkably fine</i>	—	181
222	Two—beggar-man and woman	—	{ 182 183

ACADEMICAL SUBJECTS.

223	The painter drawing after a model	—	184
224	The Prodigal Son— <i>very fine</i>	—	185
225	The go-cart— <i>two impressions, with some variation</i>		186
226	The bathers— <i>on India paper</i>	—	187
	Man sitting on the ground— <i>fine, with a reverse</i>		188
227	THE WOMAN BEFORE THE STOVE—FIRST PROOF.—RARISS.	—	189
228	DITTO— <i>second impression—more worked, but without cross-hatching on the funnel of the stove—extremely rare</i>	—	189
229	DITTO— <i>third impression—still more worked, and the nich defined</i>	—	189
230	DITTO— <i>fourth impression—the finished print, described as the second by Mr. Daulby—very fine, upon India paper</i>	—	189

All the above four impressions are with the cap, and WITHOUT THE KEY.

- 231 DITTO—*fifth impression—Mr. Daulby's fourth—*
 WITH THE CAP, AND WITH THE KEY—
 RARISS. — — — 189
- 232 DITTO—*sixth impression—Mr. Daulby's third—*
without the cap, and with the key—very fine — 189
- 233 DITTO—*sixth impression, upon India paper* — 189
- 234 A naked woman—*fine impression* — 190
- 235 A baigneuse—*first impression, with the high bandage*
—very fine, on India paper — 191
- 236 DITTO—*second impression, with the reduced bandage,*
on India paper — — — 191
- 237 Another baigneuse—*very fine, on India paper* — 192
- 238 Another baigneuse—*fine—with a small etching of*
the head only reversed — — — 193
- 239 The woman with the arrow—*rare* — — 194
- 240 Woman and satyr—*very fine, upon India paper* — 195
- 241 A similar subject—*fine* — — 196
- Naked woman, back view—*two impressions, one*
upon India paper — — — 197

LANDSCHAPES.

- 242 A small landscape, with a house and a large tree
 by it—*very rare, with a reverse* — — 199
- 243 Six's bridge—*very fine and scarce* — — 200
- 244 A large landscape, called the OMVAL—*remark-*
ably fine — — — 201
- 245 DITTO—*a good impression* — — 201
- View of Amsterdam—*very fine and scarce* — 202
- 246 The sportsman—*remarkably fine* — — 203
- 247 The three trees landscape—A MOST BRILLIANT
 IMPRESSION — — — 204
- 248 The milk-pails landscape—*very fine, on India*
paper — — — 205
- 249 A landscape, lightly etched, and washed with co-
 lours—*very fine, on India paper—RARISS.* — 206

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- 250 The coach landscape—*remarkably fine, on India paper, and very rare* — — 207
- 251 A village near a high road, arched at top—*very fine, before the cross hatchings* — — 209
- 252 DITTO—with the cross hatchings, but uncommonly fine — — — 209
- 253 A village, with a square tower—*arched at top—fine* — — — 210
- 254 A farm-house and barn—*very fine* — — 211
- 255 The shepherd—*ditto* — — 212
- 256 Landscape of an irregular form—*fine, with the burr—very scarce* — — — 213
- 257 A ditto, scarce, and a reverse — — 213
- 258 Landscape, with a vista—the *first rude sketch, without name or date—large plate* — — 214
- 259 Ditto—*second impression* — — 214
- 260 Ditto—*third impression* — — 214
- 261 Ditto—*fourth impression* — — 214
- 262 The landscape, with the POINTED TOWER—*very fine, on India paper—EXTREMELY RARE* 215
- 263 DITTO—with the tower NOT POINTED—*very fine, on India paper* — — — 215
- 264 An arched landscape, with cattle—*first impression, before the distant ground was marked behind the two figures, remarkably fine, with the burr, and very rare* — — — 216
- 265 DITTO, with the distant ground—*very fine* — 216
- 266 Large landscape, with a cottage and Dutch barn —*remarkably fine, with a reverse* — — 217
- 267 An arched landscape, with an obelisk—*fine and rare* — — — 218
- 268 DITTO—*very fine, with the burr* — — 218
- 269 A village, with a canal—*remarkably fine* — 219
- 270 An orchard, with a barn—the *intire plate—fine, and very rare* — — — 221
- 271 DITTO—the *reduced plate—also fine and rare* — 221
- 272 A large landscape, with the sail of a mill seen above a cottage—*remarkably fine* — — 222

- 273 A grotto, with a brook—*very rare* — 223
 274 DITTO—*first impression, extremely rare* — 223

What is called a grotto is more properly a bridge—part of a boat is seen under it.

- 275 A cottage surrounded with white pales—*fine, with a reverse* — 224
 276 The mill landscape—*fine* — 225
 277 The gold-weigher's field—*very fine, with the burr* 226
 278 Ditto—*very fine, upon India paper* — 226
 279 Two small landscapes, companions—*fine* — 227
 C. 280 A duplicate of the second landscape—*very fine, upon India paper* — 227
 281 Landscape, with a cow drinking—*two impressions—one very fine, with the burr, upon India paper* 228
 282 Landscape, with a square tower—*very fine, and EXTREMELY RARE—size, 5 inches 8-12 by 3 inches 8-12* — 229

Mr. Daulby is mistaken in supposing this landscape the same as that described, No. 210 of his catalogue.

- 238 Landscape, with a thatched cottage—*very fine, upon India paper, and EXTREMELY RARE* — 232
 284 A farm-house, surrounded with white pales—*very fine, and extremely scarce* — 234
 C. 285 A VERY RARE LANDSCAPE—*hastily etched, and slightly washed, to imitate a drawing* — 236
 286 The landscape of an irregular form—*described No. 237 of the former printed translation of Gersaint's catalogue; and in page 335 of Mr. Daulby's appendix, No. 2—very fine, and extremely rare*
 C. 287 THE BULL LANDSCAPE—called in Holland, *Het Steertje*—page 246 of Mr. Daulby's catalogue—EXTREMELY RARE — —
 288 A LANDSCAPE, WITH A CANAL ON THE RIGHT, in front of which is a boat, half in sight, with four persons in it fishing. In the middle of the print is a cottage, with trees, and

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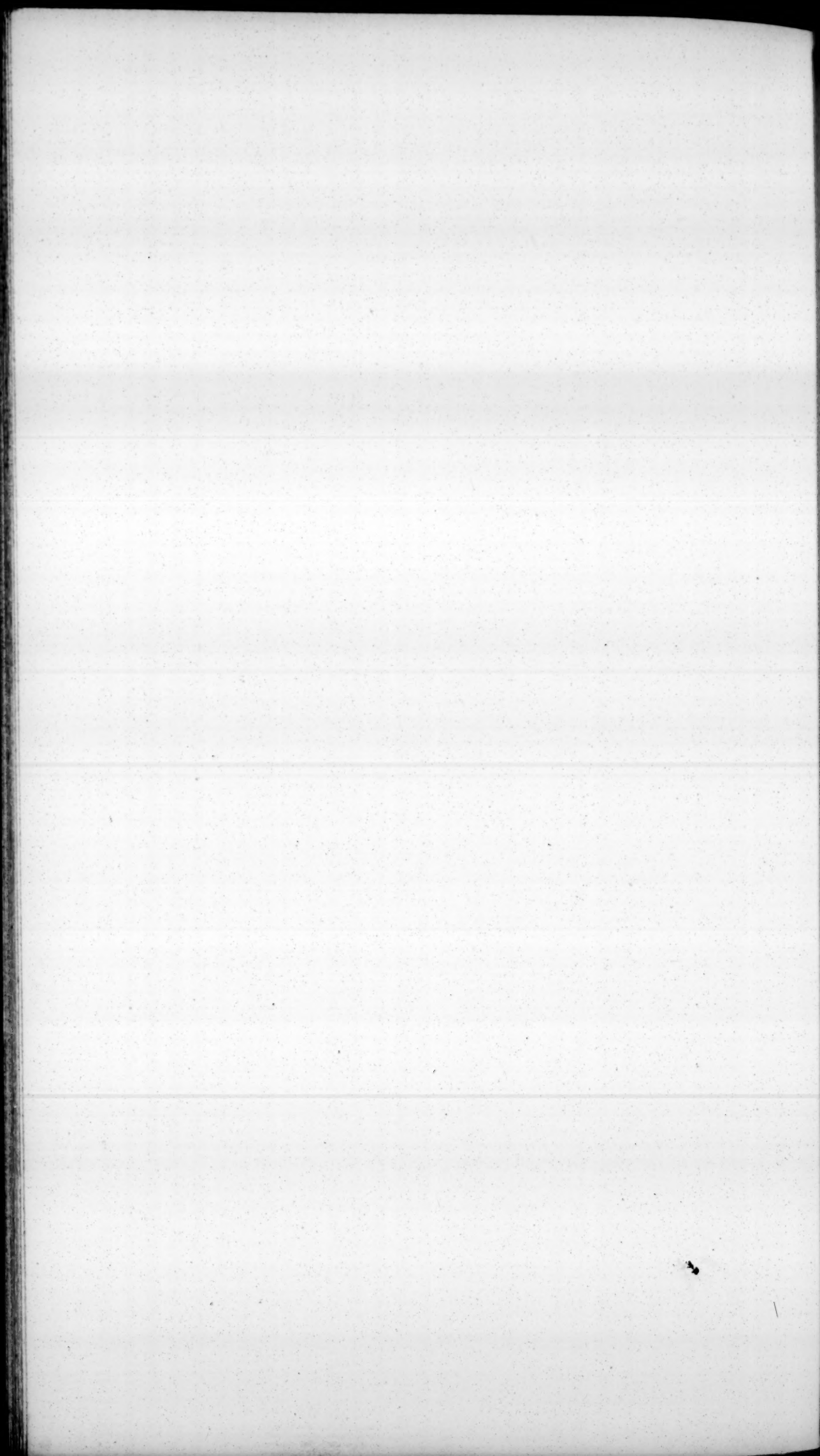
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on the left side a building, with a pediment—

EXTREMELY RARE — PERHAPS UNIQUE —

7 inches 2-10 by 3 inches 2-10 — —

289 A landschape, with a canal, and a Dutch barn—
very fine and RARISS.—p. 244. Mr. Daulby's
catalogue, 13—84 — — —

290 A landschape, with a view of Amsterdam—*very*
fine, on India paper, AND EXTREMELY RARE
—Mr. Daulby's catalogue, No. 3. page 336.

Twenty-first Day's Sale.

REMBRANDT—PORTRAITS OF MEN.

- 291 **M**AN in an arbour—*fine* — — 237
- 292 Young man sitting in a chair—*very fine and rare* 238
- 293 An old man, with a large beard—unfinished piece
—*two impressions* — — 239
- 294 Old man, with a long beard—*two impressions, one
wider than the other* — — 204
- C. 295 Man with the crucifix and chain—*first impression,
without the shirt neck—very rare—perhaps unique* 241
- 296 **DITTO**—two other impressions, with the shirt
neck—*with variation in the back ground* — 241
- 297 Old man, with a large white beard—*two impres-
sions, one more worked than the other* — 242
- 298 Portrait of a man, with a short beard, *with the
hand—fine, and very rare* — — 243
- 299 **DITTO**—*the hand taken out, and before the plate
was reduced in its width* — — 243
- 300 Abraham vander Linden—*very fine* — 244
- 301 **DITTO**—*very fine, upon India paper* — 244
- 302 Old man, in a fur cap, divided in the middle 245
- 303 Janus Silvius—*fine* — — 246
- 304 **AN OLD MAN SITTING AT A TABLE, from
Houbraken's collection, originally in that of the
burgo-master Six—RARISS.** — — 247
- 305 A young man musing, with a reverse — 248
- Manasseh Ben Israel — — 249

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- 306 Doctor Faustus—*very fine* — — — 250
- 307 DITTO—*remarkably fine, upon India paper* — — — 250
- 308 Renier Hanslo, the anabaptist minister—*very fine, and extremely rare—with the original margin at bottom* — — — 251
- 309 DITTO—*the second impression—the plate worked to the bottom—very fine* — — — 251
- The copy, by Xavery, compleat, with the writing
- 310 Clement de Jonghe—*first impression—with the white line under the bar of the chair, and before the arch—fine and rare* — — — 252
- 311 DITTO—*also a first impression, upon India paper* 252
- 312 DITTO—*second impression—the blank under the bar of the chair filled up, and the character of the face altered—very fine and scarce* — — — 252

The above three are before the arch at top.

- 313 DITTO—*with the arch—two impressions, with some variation* — — — 252
- 314 DITTO—*with the arch—very fine, upon India paper* 252
- 315 Abraham France—*first impression—with the curtain AND SUN BEAMS—fine, on India paper—RARISS.* — — — 253
- 316 DITTO—*second impression—with the curtain, and without the sun beams—fine, on India paper, and VERY RARE* — — — 253

In the above two impressions, the trees in the landscape are not introduced as in the subsequent impressions.

- 317 DITTO—*the curtain removed—hair white—and the figure of an old man upon the paper he holds in his hand* — — — 253
- 318 DITTO—*the hair dark, and, in general, the whole deeper in the shades—very fine, upon India paper* 253
- 319 DITTO—*the wall in several places burnished lighter* 253
- 320 Old Haaring—*first impression—very fine, upon India paper—RARISS.* — — — 254

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|-----|--|---|-----|
| 321 | DITTO—second impression—very fine | — | 254 |
| 322 | DITTO—DITTO—more worked—ditto | — | 254 |
| 323 | DITTO—DITTO—very fine, upon India paper | — | 254 |
| 324 | Young Haaring—first impression—before the curtain-rod, across the window—RARISS. | — | 255 |
| 325 | DITTO—second impression—with the curtain-rod—very fine | — | 255 |
| 326 | Jo: Lutma—A FIRST PROOF—very fine, and EXTREMELY RARE | — | 256 |
| 327 | DITTO—ANOTHER PROOF, in a more advanced state, equally fine and rare | — | 256 |
| 328 | DITTO—called the second impression, but is more properly the first—a finished and remarkably FINE PROOF, before the window | — | 256 |
| 329 | DITTO—third impression, with the window—uncommonly fine, upon India paper | — | 256 |
| 330 | Ditto—a reverse of this last | — | 256 |
| 331 | Affelyn, or Crabbetje—first impression, with the easel—fine, and very rare | — | 257 |
| 332 | DITTO—without the easel—very fine | — | 257 |
| 333 | DITTO—ditto—ditto, upon India paper | — | 257 |
| 334 | Ephraim Bonus, the Jewish physician—very fine | — | 258 |
| 335 | Wtenbogardus, the Dutch minister—remarkably fine | — | 259 |
| 336 | DITTO—oval, on the square plate—PROOF—before the pillar and arch, and before the verses, or any inscription—EXTREMELY RARE | — | 259 |
| 337 | John Cornelius Sylvius—AN ADMIRABLE IMPRESSION | — | 260 |
| 338 | The gold-weighter—FIRST PROOF, with the face blank—EXTREMELY SCARCE | — | 261 |
| 339 | DITTO—beautiful, upon India paper | — | 261 |
| 340 | DITTO—a curious impression, with the face and right hand blank | — | 261 |
| 341 | The little Coppenol—first impression—BEFORE THE RULER AND COMPASSES—very fine, upon India paper—RARISS. | — | 262 |

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357 A

358 B

REMBRANDT—PORTRAITS OF MEN.

21st Day.

- 342 DITTO—*second impression—with the ox's eye, and with the ruler, &c.—on India paper* — 262
- 343 DITTO—*third impression—with the picture on the wall—very fine* — — 262
- 344 DITTO—*fourth impression—the picture effaced* — 262
- 345 The great Coppenol—*remarkably fine* — 263
- 346 DITTO—*ditto, upon India paper—with two lines of panegyric in Dutch, composed by the burgomaster Six, and wrote by Coppenol* — — 263
- 347 DITTO—WITH THE WHITE BACK GROUND—A MAGNIFICENT IMPRESSION, UPON INDIA PAPER—RARISS. — — 263
- 348 THE ADVOCATE TOLLING—A SUPERB IMPRESSION, EXTREMELY RARE, *with the copy* 264
- 349 THE BURGO-MASTER SIX—REMARKABLY FINE, UPON INDIA PAPER — — 265

FANCY HEADS OF MEN.

- 350 Three oriental heads—*all very fine—the third extremely scarce* — — 266
- 351 A young man in a mezetin cap — — 267
- 352 Old man, with a large beard — — 268
- Old man, bald-headed, with a long beard — 269
- 353 Two profiles of bald-headed men, *fine*, with a reverse of the second — — 270
- 354 Bust of an old man, in an oval — — 272
- An old man, with a bald head — — 273
- Bust of a bald old man — — 275
- Bust of an old man, in a high fur cap — 276
- 355 Bust of a man, with a beard from ear to ear—*three different impressions, more or less finished* — 277
- 356 The slave, with the great cap — — 278
- A Turkish slave—*very rare* — — 279
- 357 Another of the last-mentioned print — 279
- 358 Bust of a man, seen in front, in a cap—*first impression, extremely scarce* — — 280

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|--------|---|-------|-----|
| 359 | DITTO— <i>the reduced plate—very fine</i> | — | 280 |
| 360 | DITTO— <i>ditto—two other impressions, having more or less effect</i> | — — | 280 |
| 361 | A bust, resembling Rembrandt | — | 281 |
| | Profile of a bald old man | — | 282 |
| | Bust, in a fur cap— <i>both impressions</i> | — | 283 |
| 362 | Profile of a bald man— <i>two impressions—one very fine and rare</i> | — — | 284 |
| 363 | Bust of a man, singularly out-mouthed— <i>first impression, with part of the neck-cloth blank—fine and rare</i> | — — — | 285 |
| 364 | DITTO— <i>second impression, more worked, the part of the neck-cloth remaining blank—fine, and equally rare</i> | — — — | 285 |
| 365 | DITTO— <i>third impression—the beard longer, and the neck-cloth all worked upon—ditto</i> | — | 285 |
| 366 | And old man, with a large white beard— <i>very fine</i> | | |
| | —with a copy | — | 286 |
| | A young man, half length | — | 287 |
| 367 | A man, with a broad brimmed hat and a ruff— <i>very fine</i> | — | 288 |
| 368 | Another impression of the same | — | 288 |
| | Bust of an old man— <i>very fine</i> | — | 289 |
| 369 | An old man, in a rich velvet cap— <i>ditto</i> | | 290 |
| C. 370 | An old man, with a square beard— <i>ditto</i> | | 291 |

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Twenty-second Day's Sale.

REMBRANDT—FANCY HEADS OF MEN.

371	BUST of an old man, with a very large beard	292
372	DITTO — — —	292
	Bust, in a mezetin cap — —	293
373	A full face, laughing— <i>two impressions, and two copies</i> — —	294
374	Profile of a man, with a short thick beard— <i>extremely rare</i> — —	295
375	Philosopher, with an hour-glass— <i>first impression</i>	
	RARISS. — — —	296
376	DITTO— <i>second impression—very fine</i> —	296
377	DITTO— <i>third impression—ditto</i> —	296
378	Bust, resembling Rembrandt— <i>first impression</i> —	297
379	DITTO—two other impressions, and a copy reverse — —	297
380	The head, with the mutilated cap, and a copy	298
	Man, in a high cap, sitting— <i>fine</i> —	299
381	Man, in a cap— <i>very fine, and extremely rare</i> —	300
382	DITTO—another impression —	300
383	The man's head, with the cap and stay— <i>very scarce</i>	301
384	Bald-headed man— <i>fine</i> —	302
385	An old man a sleep— <i>remarkably fine</i> —	303
386	Old man, with a very large beard— <i>very fine</i> —	304
387	Grotesque head, in a high fur cap— <i>three impressions, with variations—rare</i> —	305
388	Another grotesque head, with the mouth open— <i>two impressions</i> — —	306

- C. 389 A man painting—*extremely rare*—and a copy — 307
 390 Portrait of an officer, by *Ferdinand Bol*, whose name
is to it—remarkably fine — — 309
 391 Young man a sleep—*very fine*, AND EXTREMELY
 RARE — — — — 310

FANCY HEADS OF MEN FROM THE SUPPLEMENT.

- 392 Bust of a man, resembling Rembrandt—*fine*,
and extremely rare — — — 24 127
 393 Bust of an old man, with an aquiline nose—*three*
impressions, more or less worked—rare — 25 128
 394 Bust of an old man, seen nearly in profile—
very rare — — — 26 129
 395 Bust of a man in a ruff, with feathers in his cap
—*uncommon* — — — 27 130
 396 Head of a man—front view, in a rounded oc-
tagon—*extremely rare* — — — 28 131
 397 Bust of an old man, with a white beard—*fine*
and very rare — — — 29 132
 398 Moor, with the hammer—*fine and very rare*—
 see Mr. Daulby's appendix, p. 338, No. 8.

FANCY HEADS OF MEN, NOT IN ANY OF THE PRINTED CATALOGUES.

- 399 An old man's head, nearly profile, in a large cap,
 with a beard, but etched no lower—he looks to
 the right, and is relieved by the hatching in the
 back ground—*extremely scarce*—2 inches by
 1 2-10
 C. 400 A youth, in a high-crowned hat, reading in a book
 —he looks to the right—it is etched with a de-
 licate point, and is about the size of the man
 painting, No. 307 of D's catalogue—*very rare*

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- 401 Bust of an old man, in a turban, with a long white beard—he is directed to the right—the back ground is foul, with some hatchings near the head—about 2 inches by 1 3-10—*very scarce*
- 402 Bust of a man, in a broad brimmed hat—the character that of a beggar—he is directed to the right, and at the top Rembrandt's name appears in the larger character—2 inches by 1 2-10—*very rare*
- 403 A youth, in a high-crowned hat, of which the top is cut off by the line of the plate—three quarter's view, directed to the left—his hair is flowing, and he wears a broad laced band—2 inches 8-10 square—*very scarce*
- 404 An old man's head, profile, with a long beard—he wears a small bonnet, and is directed to the right—the back ground is intirely white—1 inch 2-10 by 1 7-10—*very rare*
- 405 A man's head, in a high-crowned bonnet, with something in front of it like a jewel—his face is nearly front, shaded on the left—he has small mustachoes, and his hair is frizzled—over a flowered vest is a dark robe, fastened with a band—the back ground is white, except a little shading on the left side, above the shoulder—it is etched in the strong coarse manner of this master, but without name or date—3 inches 1-3 by 3 1-8—*extremely rare*.
- 406 A small bust, (*the head of St. Peter, from the rare plate of the cripple healed, which had been destroyed and reduced to this single head,*) see note at No. 94 of Mr. Daulby's catalogue.

PORTRAITS OF WOMEN.

- 407 The great Jew bride—*remarkably fine*—with the small copy — — — 311
- * D

- 408 DITTO—*the unfinished print—very rare and fine* 311
 409 DITTO—*another unfinished impression—ditto* — 311
 410 The little Jew bride, or rather ST. CATHARINE
 —remarkably fine — — — 312
 411 Two portraits of old women—*both very fine* — 313
 412 Young woman, reading—*ditto* — — 314
 Rembrandt's wife—*ditto*—and a copy, unfinished 316
 413 An old woman, with her hand on her breast—*very*
 fine — — — 317
 414 DITTO—*with her hair in a bag*—RARISS. — 317
 415 Rembrandt's mother—*upon India paper* — 318
 416 DITTO—*on the ordinary paper—fine* — 318
 Rembrandt's mother, no lower than the chin—
 ditto — — — 319
 417 Another old woman's head, resembling Rem-
 brandt's mother—*ditto* — — 320
 Bust of Rembrandt's mother, lightly etched—*ditto* 321
 418 Rembrandt's mother, the same composition as the
 last-mentioned, but reverse, etched with great
 spirit, but has failed in the etching—EX-
 TREMELY RARE — —
 419 An old woman, in a black veil—*first sketch—very*
 rare — — — 322
 420 DITTO—*second impression—fine and rare* — 322
 421 DITTO—*the finished impression—scarce* — 322
 422 Woman, with a basket—*very fine* — 323
 Morisco — — — 324
 423 Bust of a woman—with two copies — 325
 Woman, in a large hood — — 326
 424 Old woman's head—EXTREMELY RARE — 327
 425 DITTO—*the prior impression—DITTO* — 327

STUDIES AND SKETCHES.

- 426 The head of Rembrandt, and other studies—*fine* 329
 427 *Part of a horse, and other sketches, from Houbraken's*
 collection—on India paper—EXTREMELY RARE 330

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428	Rembrandt's wife, and five other sketches— <i>fine</i>	331
429	SHEET OF SKETCHES—VERY CURIOUS— <i>containing five heads, which were afterwards separated—presq' unique</i>	332
430	Three heads of women— <i>fine</i>	333
	Three ditto— <i>ditto</i>	334
431	Two women, &c.— <i>very fine</i>	335
432	Rembrandt's head, &c.— <i>ditto</i>	337
433	Sketch of a tree, and other subjects— <i>ditto</i>	339
434	Two small figures—RARISS.	340
435	Three profiles of old men—RARISS.	341

DOUBTFUL PIECES.

436	Jacob and Esau	342
	Boaz and Ruth	346
	The nativity— <i>fine</i>	347
437	The rest in Egypt— <i>extremely scarce</i>	348
438	Woman taken in adultery, with a reverse— <i>EXTREMELY RARE</i>	350
439	The inside of a protestant church	353
440	The mountebank, at a fair— <i>very fine and rare</i>	355

N.B. This is by De Vlieger.

441	A youth, sketching— <i>rare</i>	356
	The strolling musicians— <i>ditto</i>	357
442	The pen-cutter— <i>fine</i>	361
	A young man	362
	Old man, bald-headed	364
	Man, reading	365
	Old man, with a frizzled beard	366

DOUBTFUL PIECES, IN THE SUPPLEMENT.

443	A narrow landscape, <i>arched at top</i> — <i>rare</i> —Yver's supp. 35—145; Daulby's catalogue, p. 253
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32d Day. REMBRANDT—DOUBTFUL PIECES IN THE SUPP.

- 444 An alchymist, in his laboratory, or rather a philosopher, in his study—*Yver's supp.*—*Mr. Daulby*, p. 241, No. 8—61, very scarce
 445 A DITTO—without any variation
 446 Abraham sending away Hagar—*Daulby*, p. 253—year, No. 37—147
 447 Portrait of Klaas van Ryn—*ditto*, p. 258—*Yver*, 53—163

DOUBTFUL PIECES, NOT IN ANY CATALOGUE.

- 448 SOLOMON ON HIS KNEES, BEFORE AN IDOL—the same size and form as the philosopher, lots 444 and 445, above, and evidently by the same hand
 449 THE QUACK DOCTOR—much in the manner of *De Vlieger*—a lame woman sits in a kind of wicker basket, with wheels on the left foreground, and on the right are three boys—it is etched with spirit—3 inches by 2 1-10

DISCIPLES OF REMBRANDT.

FERDINAND BOL.

		DAULBY.	
		No.	page.
450	Woman sitting in a room, suckling her child —proof, before the name —	1	301
451	Abraham's sacrifice— <i>fine</i> —	2	302
452	St. Jerome, in a cavern— <i>very fine</i> —	3	—
453	Portrait, in a high-crowned hat —	4	—
	Portrait, in a mezetin cap —	5	—
454	Young woman, at a window— <i>fine</i> —	6	—
	Portrait of a woman, in an oval— <i>ditto</i> —	7	303
455	Philosopher, in contemplation— <i>proof</i> , before the pillar, &c. —	9	—

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JOHN LIEVENS, OR LIVIUS.

			DAULBY. No.	page.
456	The raising of Lazarus— <i>fine</i>	—	1	307
457	St. Jerome—the large plate—no bottle	—	4	308
c. 458	Ditto—the reduced plate	—	4	—
	Bust of a man, in a rich fur robe	—	9	—
459	The three prints of oriental heads, copied from Rembrandt, No. 266	—	{ 29 30 31 }	311
460	Four various heads			
461	Ten ditto			
462	St. Francis, sitting on a bank—the large plate, very rare			
463	Ditto—the small plate			
464	Seven various busts, &c.			
465	Nine various ditto— <i>some scarce</i>			
466	Two portraits—Heinsius and Vondel— <i>very fine</i>			
467	Two ditto—Jacob Gouter and Lutma			
468	Ephraim Bonus, the Jew doctor— <i>very fine</i>			

J. G. VAN VLIET.

469	Ten—a set of beggars— <i>very fine</i>
470	Eight of the set of trades
471	Five—the senses, &c.— <i>fine</i>
472	Six—the passion— <i>complete set—very rare</i>
473	Three—Philosopher, rat-catcher, and barber-surgeon
474	Rembrandt's mother, reading— <i>very fine</i>
475	Six portraits of men
476	An officer, with a gorget and chain, &c.
477	Lot and his daughters— <i>very fine</i>
478	Baptism of the eunuch
479	St. Jerome, at the foot of a tree
480	St. Jerome, in the cave—CAPITAL
481	Isaac blessing Jacob

VARIA—AFTER REMBRANDT.

- 482 Portrait of Swalmius—Suyderhoef
- 483 Two—Tobit and St. Anastasius—by Leeuw and Baillu
- 484 Seven, various—Rotterdam, Liermans, &c.
- 485 Disciples at Emmaus, by Houbraken—*three different variations*
- 486 Five proofs, by Houston, *in mezzotinto*
- 487 Two ditto, by M^r Ardel—child in the cradle, and the tribute money—*proofs, in mezzotinto*
- 488 A SUITE OF THREE CAPITAL PORTEFOLIOS, WITH LEAVES, UNIFORM, IN RUSSIA LEATHER—size, $26\frac{1}{4}$ inches by $20\frac{1}{2}$ —*each containing upwards of ninety leaves*
- 489 *A large-paper copy of Mr. Daulby's catalogue of Rembrandt's works, WITH MANY MS. NOTES on the margins, interesting to collectors*

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Twenty-third Day's Sale.

FLEMISH SCHOOL.

SIR PETER PAUL RUBENS.

[*The works of this prince of the Flemish school, who united more of the qualities of a great painter than any other of his profession, will ever maintain a distinguished place in the collections of true connoisseurs. And those subjects, in which Pontius, Vorsterman, Bolswert, Witdoec, Lauwers, and others were employed, possess, for the most part, the advantage of having been corrected and improved by Rubens himself, in their progress to perfection; and they are, indeed, admirable performances.*

For the assistance of collectors, several descriptive catalogues have been published of the works of this master, but the best is that of Mr. BASAN, in French, according to which the prints in this collection are arranged. They are divided into classes, according to their subjects; but, as each class is numbered separately, it is judged best, for the convenience of collectors, to give the page of the book, as well as the number of each subject.]

THE portrait of Rubens, with the hat, by Pontius—
remarkably fine

* E

SCRIPTURE SUBJECTS—OLD TESTAMENT.

		P.	Nº
2	The fall of the rebellious angels, by Vorsterman — — — —	1	1
	The same subject, different composition, by Neef, <i>called the little fall of the angels</i> —	1	2
3	Lot quitting Sodom, by Vorsterman —	2	3
4	Lot and his daughters, by De Leeuw—PROOF —before the address of Danckerts —	2	4
5	The same subject, by Swanenburg—fine —	2	5
	The same subject, by Coelemans —	3	6
6	Two—Job tormented by his wife, &c. by Vorsterman—original and copy —	3	7
	Job upon the dunghill, by Kraff—rare —	3	9
7	Melchisedec and Abraham, by Witdoec—fine }	3	10
		4	
8	Abraham offering up Isaac, by Stock—very fine	4	12
9	The reconciliation of Jacob and Esau—first impression, with the address of R. v. den Velde	4	14
10	The brazen serpent, by Bolswert—CAPITAL —first impression, with the blank round the arms at bottom —	5	16
11	Samson betrayed, by Matham—fine —	6	19
12	Six small subjects of Samson, David, &c. by Panneels, Wyngaerde, &c. —		
13	Abigael, by Lommelin—C. Huberti —	7	23
14	The judgment of Solomon, by B. à Bolswert —fine — — — —	7	24
15	The defeat of Sennacherib, by Soutman—ditto	7	25
16	Elijah supported by an angel, by Lauwers— ditto — — — —	8	26
17	Judith and Holofernes, by Galle, <i>called the great Judith</i> —very fine, before the address of Collaert — — — —	8	27

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FLEMISH SCHOOL—RUBENS.

23d Day.

P. N^o

18	The copy of ditto, in the direction of the picture very fine and scarce	—	—		
19	Judith putting the head into a bag, called the little Judith, by Voet—two impressions, with and without the name of Galle	—	—	8	28
20	Daniel in the lyon's den, by Leeuw—very fine	9	30		
21	Daniel, by Bloteling	—	—	9	32
	Sufannah and the elders, by Pontius—fine	—	10	34	
22	Sufannah, by Vorsterman—very fine	—	10	33	

NEW TESTAMENT.

23	The marriage of the Virgin, by Bolswert— very fine	—	—	11	1
24	The same composition, by Lauwers—ditto, and rare	—	—	11	2
25	The annunciation, by Bolswert—first impression M. v. Enden, exc.	—	—	11	3
26	The salutation, by de Jode	—	—	12	4
	Nativity, or shepherds offering, by Vorster- man—fine	—	—	12	5
27	The nativity, by Vorsterman—very fine	—	—	12	6
28	The nativity, by Bolswert—M. v. Enden, exc. —fine	—	—	13	7
29	The nativity, by Pontius—first impression, be- fore the address of Hendricx—fine, and very rare	—	—	13	10
30	The same print—Van Merlen, exc.	—	—	13	10
	The nativity, by Witdoec—second impression, before Bolswert's name—fine and rare	—	—	13	11
31	The same print—first impression, before the neck draperies—very fine and rare	—	—	13	11
32	The wise men's offering, by Eynhouedts—two impressions—one a curious unfinished proof, and a reverse	—	—	15	14

		P.	Nº
33	The wise men's offering, by Bolswert— <i>M. v. Enden, exc.</i>	—	—
		15	15
34	The same subject, by Lauwers— <i>fine</i>	—	—
		16	17
35	The same subject, by Witdoec	—	—
		16	18
	The same subject, by Lommelin	—	—
		16	19
36	The same subject, by Vorsterman, <i>on two sheets</i>	—	—
	— <i>very fine</i>	—	—
		17	22
37	The same subject, by ditto— <i>upright</i>	—	—
		17	23
38	The same subject, by Galle (<i>Edelinck</i>)	—	—
		15	13
	The same subject, by Frezza— <i>rare</i>	—	—
		18	24
	The circumcision, by Lommelin	—	—
		18	25
39	The flight into Egypt, by Marinus— <i>very fine</i>	18	26
40	Return from Egypt, by Bolswert— <i>Hendricx, exc.</i>	—	—
		18	29
	The same subject, by Vorsterman— <i>fine</i>	—	—
		19	30
41	The murder of the innocents, by Pontius— <i>two sheets, capital and fine</i>	—	—
		19	32
42	Presentation in the temple, by Pontius— <i>fine</i>	20	34
43	The Madona and St. Joseph, returning in quest of Jesus— <i>rare</i>	—	—
		20	35
	Baptism of Christ, by Lommelin	—	—
		20	36
	Same composition, by Panneels	—	—
		20	36
44	Christ tempted in the desert, by Jeghers— <i>wooden print</i>	—	—
		21	37
	The executioner giving the head of St. John Baptist to Salomé, by Bolswert— <i>fine</i>	—	—
		21	39
	Another print of the same composition	—	—
45	Herod's feast, by Bolswert— <i>fine</i>	—	—
		21	41
46	Cæsar's coin, by C. Visscher	—	—
		22	42
	Same composition, by Vorsterman— <i>very fine</i>	—	—
		22	43
47	The piece of money found in the fish's belly, to pay the tribute, by Lauwers— <i>very rare</i>	23	46
	The miraculous draught of fishes, by Soutman	—	—
		23	47
48	The great miraculous fishery, three pieces, by Bolswert	—	—
		23	48

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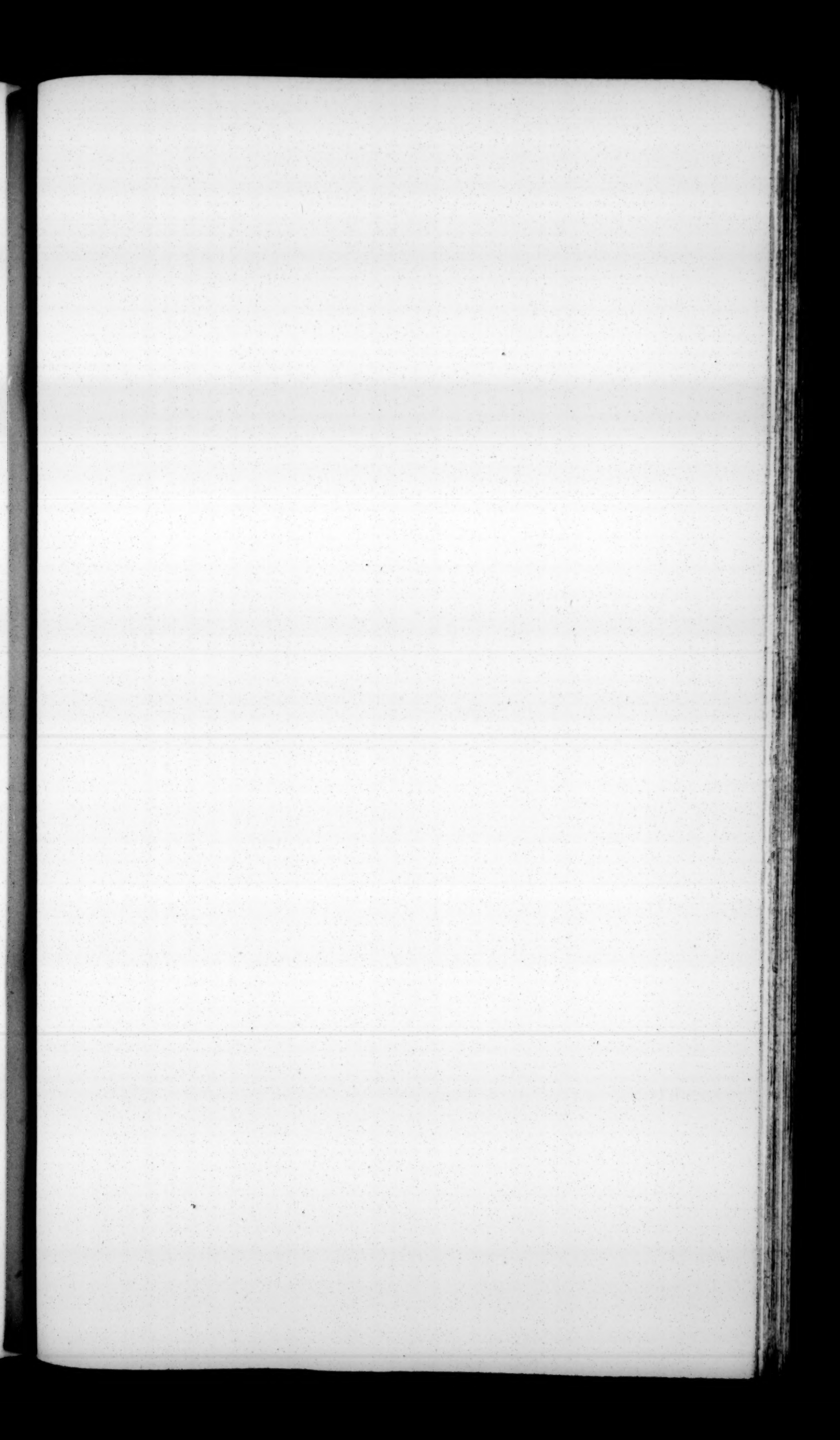
FLEMISH SCHOOL—RUBENS.

23d Day.

P. N^o

49	Christ giving the keys to Peter, by P. de Jode — <i>the intire plate—very rare</i> — —	23	49
50	The same plate— <i>the margin reduced at bottom—fine</i> — —	23	49
51	Mary Magdalen in the house of the Pharisee, by Natalis — —	25	55
52	Jesus Christ and Nicodemus, by Kraft —	25	58
	The woman taken in adultery, by Tassaert	25	59
	The same composition, larger— <i>scarce</i> —		
53	The resurrection of Lazarus, by B. à Bolswert — <i>fine</i> — —	26	61
54	The last supper, by ditto— <i>ditto</i> —	26	62
55	The last supper, from L. da Vinci— <i>very fine</i> — by Soutman, <i>before the name of Rubens</i> —	26	64
56	Christ washing the feet of his disciples, by Lommelin— <i>scarce</i> — —	27	65
	The same composition, by Captain Baillie		
57	Christ in the garden of olives— <i>very rare—inscr.</i> <i>Gaudet et audet, &c.</i> — —	27	67
	The same subject, by Bolswert— <i>very scarce</i>		
58	The flagellation, by Pontius— <i>best address—fine</i> — —	28	70
	Head of the Ecce homo, by Dannoot —	28	71
59	The Ecce homo, by Lauwers— <i>fine</i> —	29	74
60	Christ carrying his cross, by Pontius— <i>ditto</i>	29	75
61	The same subject, by Lauwers— <i>scarce</i> —	29	76
62	The elevation of the cross, on three sheets, by Witdoec— <i>very fine</i> — —	30	79
63	The crucifixion, by Vorsterman— <i>fine</i> —	31	84
	Crucifixion, by Bolswert — —	31	85
64	Crucifixion between two thieves, the execu- tioner breaking the legs of the wicked thief— <i>very fine</i> — —	31	87
65	A reverse of the same— <i>very fine</i> — —	31	87
66	The crucifixion, called <i>Au coup de poing—very fine and scarce</i> — —	32	89
67	The descent from the cross, by Clouwet— <i>fine</i>	34	97

	P.	Nº
68 The same subject, by Wawmans— <i>ditto</i> —	34	98
69 The same subject, by Vorsterman— <i>ditto</i> —	34	99
70 Dead Christ in the Virgin's lap, with St. Francis—in the Capuchins convent at Brussels— CHRISTI FUNUS— <i>very fine</i> —	35	101
71 The same composition, by Bolswert— <i>rare</i> —	35	102
72 Dead Christ on the Virgin's lap, by Lauwers — <i>extremely rare</i> — — —	35	104
73 The same composition, by Galle, a PROOF — <i>very rare</i> — — —	35	105
74 The same composition, by Prenner— <i>ditto</i> —		
75 Christ carried to the sepulchre, by Witdoec — <i>very fine</i> — — —	36	106
76 Christ in the tomb, by Ryckmans— <i>fine</i> —	36	108
77 The resurrection of Christ, by Bolswert— <i>superb impression—M. v. Enden, exc.</i> —	36	109
78 The Maries at the tomb of Christ, by Vorsterman— <i>fine</i> — — —	37	111
79 Christ appearing to Mary in the garden, by Vanden Wyngaerde — —	37	112
The same composition, by Lommelin —	37	113
80 Christ and his disciples at Emmaus, by Witdoec, in <i>claro-obscuro</i> — <i>rare</i> — —	38	114
81 The same subject, by Swanenburg— <i>very fine</i> — <i>before the address of Clement de Jonghe</i> —	38	116
82 The same composition, by Lommelin —	39	117
Two others—copies— <i>scarce</i>		
83 The ascension of Christ, by Bolswert— <i>first impression—M. v. Enden, exc.</i> —	39	118
84 A copy of the same, reverse, in the direction of the picture— <i>proof</i> — —	39	118
85 The descent of the Holy Ghost, by Pontius — <i>fine</i> — — —	39	119
86 The Trinity, by Lommelin—G. Hendricx— <i>rare</i> — — —	39	120
The same composition, by Wyngaerde —	39	121
Another of the same subject		



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P. N°

87	The Trinity, by Bolswert— <i>first impression—</i> <i>M. v. Enden, exc.</i>	—	—	40	123
88	The last judgment, by Cornelius Visscher— <i>a</i> <i>brilliant impression—two sheets</i>	—	—	40	124
89	The same print, <i>without the name of Soutman</i> <i>—ditto</i>	—	—	40	124
90	The last judgment, by Suyderhoef	—	—	41	127
91	The evangelists, by Bolswert	—	—	41	128
	The fathers of the church, by ditto	—	—	43	4
92	The conversion of St. Paul, by Bolswert— <i>fine</i>	—	—	41	129

SACRED ALLEGORY, &c.

93	Christ and the four penitents— <i>M. v. Enden</i>	42	1
	The fathers of the church, by Galle— <i>the en-</i> <i>larged plate</i>	—	—
		42	2
94	The same print, A CURIOUS PROOF, <i>before</i> <i>the plate was enlarged—very rare</i>	—	—
		42	2
95	The fathers of the church, by Vandalen— <i>Bloteling, exc.</i>	—	—
		43	3
	The same subject, by Galle— <i>the enlarged plate</i>	42	2
96	The destruction of idolatry, by Bolswert, <i>on</i> <i>two sheets—fine</i>	—	—
		46	6
97	The triumph of the new law, by Lauwers, <i>on</i> <i>two sheets—ditto</i>	—	—
		44	7
98	The triumph of the Eucharist, <i>on two sheets,</i> by Bolswert	—	—
		44	8
99	The triumph of Charity, by Lommelin— <i>two</i> <i>sheets</i>	—	—
		44	9
100	The doctors of the church disputing on the subject of transubstantiation, by Snyers	45	11
101	Rubens's tomb, by Pontius— <i>fine</i>	—	—
		47	17
102	The same—PROOF	—	—
		47	17
103	The same composition, by Eynhouedts	—	—
		47	18
	Two—the head of Christ— <i>ovals—one</i> by Pontius	—	—
		49	25

Twenty-fourth Day's Sale.

FLEMISH SCHOOL.

RUBENS.

SUBJECTS OF THE MADONA.

		P.	Nº
104	THE immaculate conception, by Bolswert — <i>first impression</i> — — —	50	1
105	The assumption, by Bolswert— <i>M. v. Enden,</i> <i>exc.</i> — — —	51	4
106	The same print, <i>reverse</i> — — —	51	4
	The same subject, by Bolswert — — —	51	5
107	The assumption, by Witdoec—PROOF— <i>very</i> <i>fine</i> — — —	52	8
108	The assumption, by Pontius— <i>arched—fine</i> — — —	52	9
109	Two—the assumption, by Panneels, <i>before,</i> <i>and with the address of Vanden Wyngaerde—</i> <i>rare</i> — — —	53	12
110	Two—the assumption, by Lommelin — — —	53	13
	and by P. de Baillu— <i>both scarce</i> — — —	53	14
111	A sacramental cup, by Galle— <i>very rare</i> — — —		
112	The coronation of the Virgin, <i>a wooden</i> <i>print, by C. Jegher</i> — — —	53	15
	The same subject, by Pontius— <i>rare</i> — — —	53	16
	The same composition, by Carlo Faucij — — —	53	17

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| 113 | The same subject— <i>M. v. Enden, excudit—</i>
<i>very rare—not in Basan</i> | | |
| 114 | The coronation of the Virgin, <i>on two sheets,</i>
by C. Visscher— <i>first impression, before the</i>
<i>address of De Wit</i> | — | 54 18 |
| 115 | The same subject, etched by an anonymous
engraver— <i>scarce</i> | — | 54 19 |

INFANCY OF JESUS.

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| 116 | Madona, by A. de Paulis— <i>fine</i> | — | 54 20 |
| | Same composition, by Lommelin— <i>not in Basan</i> | | |
| | Madona and child asleep, by Vorsterman | — | 55 25 |
| | Madona and child— <i>Hyblæi rores, &c.</i> | — | 55 26 |
| | Same composition, by Pilsen | — | 56 27 |
| 117 | Repose in Egypt, <i>wooden cut, in claro-obscuro,</i>
by Jegher— <i>very scarce</i> | — | 55 23 |
| 118 | The same subject, by C. Galle | — | 55 24 |
| 119 | Two—Madona and child, by Witdoec, <i>in an</i>
<i>oval—first impression, with the angles blank</i>
<i>—very rare; and the same print, with the</i>
<i>angles engraved</i> | — | 56 29 |
| 120 | Madona and child, by Bolswert— <i>Osculetur,</i>
<i>&c.—M. v. Enden, exc.</i> | — | 56 30 |
| 121 | Madona and child, by Suyderhoef— <i>fine</i> | — | 57 31 |
| 122 | Madona and child— <i>Quillinus, exc.—ditto</i> | — | 57 33 |
| | Madona and child, by Bolswert— <i>Puteus aquarum—M. v. Enden</i> | — | 57 34 |
| 123 | Madona and child— <i>Maria mater Dei, et regina cæli</i> —and a copy | — | 58 36 |
| 124 | Madona and child, by Tassaert | — | 58 37* |
| | Jesus and St. John with the lamb, <i>a wooden</i>
<i>print, by Jegher</i> | — | 59 40 |
| | Three Madonas— <i>Osculetur, &c.</i> | | |

		P.	Nº
125	Holy family, St. John careffing the lamb— <i>M. v. Enden, exc.</i> — — —	60	44
	N. B. Sir James Lowther, now Lord Lonsdale, paid 1100 Guineas for the picture.		
126	Holy family, by Witdoec— <i>Moermans, exc.</i>	60	46
127	Holy family, by Mogalli— <i>two impressions, one more worked than the other</i> — —	61	49
	Holy family, by Witdoec— <i>Moermans, exc.</i>	62	50
128	The same print, <i>before the address of Moermans</i> —rare — — —	62	50
129	The holy family, <i>with the parrot</i> , by Bolswert —fine — — —	62	52
130	Holy family, by M. Lafne— <i>scarce</i> — —	62	53
	The same composition, by Vorsterman— <i>very fine</i> — — —	63	54
	The same composition, by J. M.		
131	The same composition— <i>C. de Jonghe, exc.</i> — fine and rare — — —	64	54
	Holy family—J. Bapt. Barbé— <i>fine and rare</i>	64	60
132	Holy family, <i>dilectus meus mihi, &c.</i> by Bolswert— <i>very fine</i> — —	63	55
133	The holy family, <i>with the bird—Deliciæ meæ, &c.</i> —by Bolswert; and a copy, by Moncornet — — —	64	58
134	Madona, with many saints, by Snyers— <i>very fine</i> — — —	64	61
135	The same print, <i>with variations</i> — —	64	61
136	Madona in a nich, with fruit, &c. by Galle	65	63
137	Madona on her knees, by W. P. Leeuw, <i>an angel pulling a knife out of her breast</i> —rare		

SAINT SUBJECTS.

138	The death of St. Anthony, the Egyptian, by Clouwet— <i>fine</i> — — —	68	1
139	DITTO, <i>without Clouwet's name</i> — — —	68	1

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FLEMISH SCHOOL—RUBENS.

24th Day.

		P.	Nº
140	Martyrdom of St. Andrew, by Voet— <i>fine</i>	68	2
141	St. Gregory, by Eynhouedts— <i>scarce</i> —	68	4
	The small St. Augustin— <i>not in catalogue</i>		
142	The large St. Augustin, by Voet— <i>fine, and</i> <i>very rare</i> — — —	69	5
143	The conversion of St. Bavon, by Pilsen —	69	7
	Death of St. Francis, by Snyers —	71	15
	St. Francis Xavier performing a miracle, by Marinus — — —	71	16
144	St. Francis receiving the stigmata, etched by Rubens — — —	70	9
	The magdalen, etched by ditto —	86	28
145	St. Francis receiving the stigmata, by Vorst- terman — — —	70	11
	The same subject, by Picchianti— <i>very scarce</i>	70	12
146	St. Francis receiving the child Jesus from the Madona, by Cornelius Visscher— <i>first</i> <i>impression, before the engraver's name—very</i> <i>scarce</i> — — —	70	13
147	The same print, with the engraver's name— <i>very fine</i> — — —	70	13
148	The same print, with the address of De Wit	70	13
	The same composition, by M. Lafne —	70	14
	St. Francis standing, by M. Borekens —	72	18*
149	St. Francis de Paula receiving the child from the hands of the Virgin, by M. Lafne —	72	19
150	St. Francis de Paula, curing the sick, by Gil- les Collaert— <i>extremely rare</i> — —	72	20
151	Two—St. Francis Xavier, and St. Ignatius Loyla, by Bolswert— <i>fine</i> — —	72	18
		73	25
152	The same two compositions, by ditto— <i>octavo</i> <i>prints—and both saints on one plate</i> —	74	27
153	St. Ignatius Loyla casting out devils, by Marinus— <i>fine</i> — —	73	24
154	St. Ildefonso, by Witdoec— <i>ditto</i> —	75	31
155	B. Joseph, divini carmeli patronus— <i>extremely</i> <i>rare—œuvre de Roi</i> — —	76	33

		P.	Nº
156	St. Joseph, half length, by De Roi— <i>scarce</i>	76	34
	Martyrdom of St. Just, <i>with the address of</i> <i>Vanden Wyngaerde</i> — —	76	35
157	The same print, <i>before that address—fine, and</i> <i>very rare</i> — —	76	35
158	Martyrdom of St. Livinus, by Caukerken	77	36
159	Martyrdom of St. Laurence, by Vorsterman — <i>very fine and rare</i> — —	77	37
160	St. Michael, by Melar— <i>C. Galle, exc.</i> —	77	40
	St. Pepin and St. Begga, by Vander Steen	78	42
	The same, by Prenner— <i>very scarce</i>		
	The same by an anonymous— <i>Jac. Bruynele</i> <i>exc.—very scarce</i>		
161	St. Roch, by Pontius— <i>fine</i> — —	78	44
162	Martyrdom of St. Thomas, by Neefs —	79	48
163	Martyrdom of St. Stephen, by Tassaert		

FEMALE SAINTS.

164	St. Aldegonda, <i>with historical inscription, by</i> <i>Galle</i> — — —	80	1
	St. Hiltrude— <i>ditto</i> — —	85	26
165	St. Anne instructing the Madona, <i>called the</i> <i>education of the Virgin—first impression, be-</i> <i>fore the dedication</i> — —	81	2
166	St. Barbara, by Bolswert, <i>before Rubens's name</i>	81	6
	St. Catharine, by ditto— <i>first impression</i> —	83	11
167	St. Catharine, <i>etched by Rubens—fine</i> —	83	15
168	St. Catharine crowned, by De Jode— <i>best ad-</i> <i>dress—very fine</i> — —	83	16
169	St. Catharine, by Bolswert The martyrdom of St. Catharine, by Leeuw — <i>fine</i> — —	84	21
170	The same print, with variations— <i>ditto</i> —	84	21
171	The same composition, by Lommelin— <i>ex-</i> <i>tremely scarce—not in Basan</i>		

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FLEMISH SCHOOL—RUBENS.

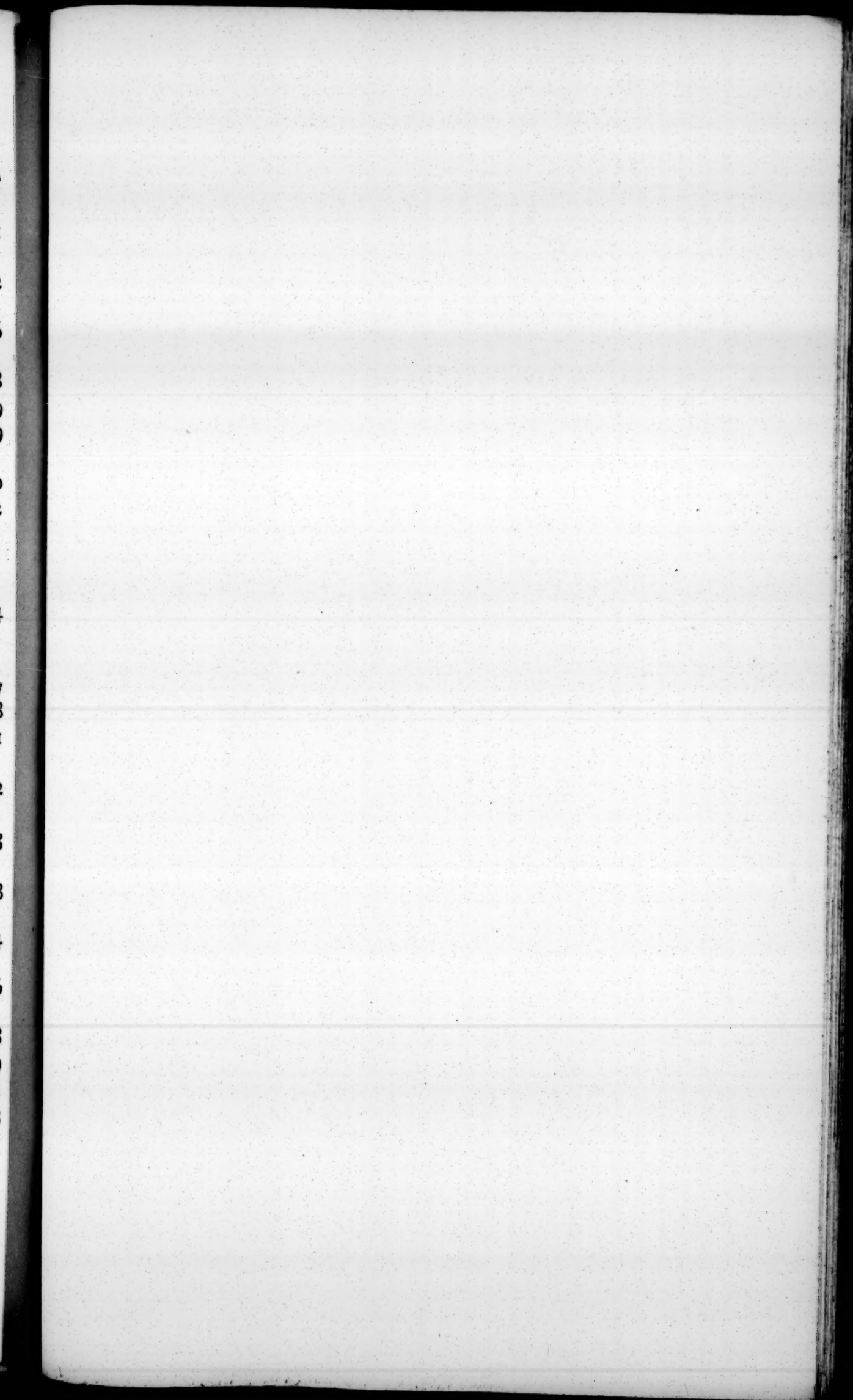
24th Day.

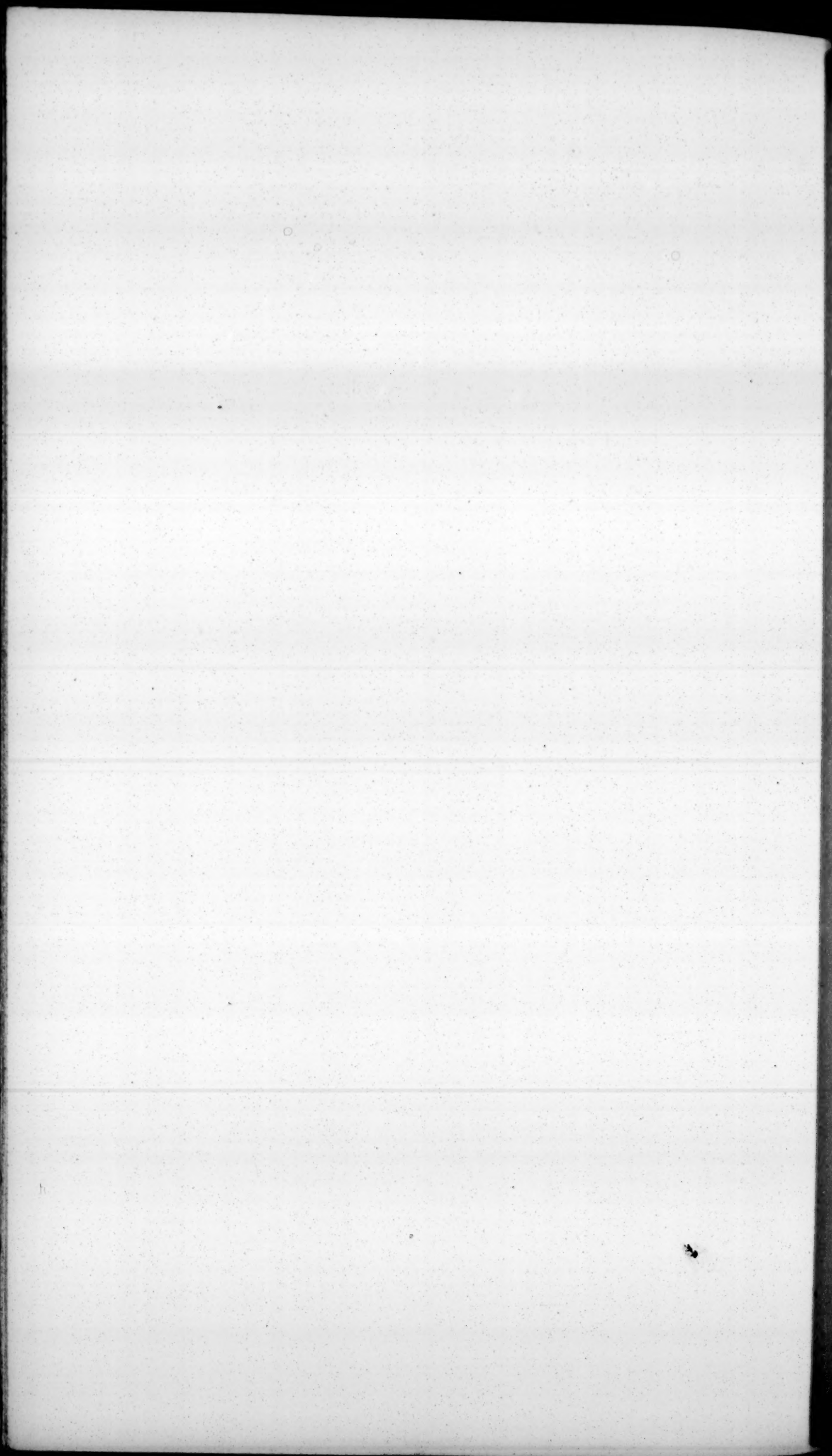
		P.	Nº
172	St. Cecelia, by Witdoec— <i>first impression</i> —	85	24
173	The same print, <i>altered by Bolswert—fine</i> —	85	24
174	Mary Magdalen, by Vorsterman— <i>fine and rare</i> — — —	86	27
175	St. Theresia, by Verschuppen —	87	32
	St. Theresia, by De Roi — —	87	34
176	St. Theresia interceding for the souls in purgatory, by Bolswert— <i>M. v. Enden, exc.</i> —	87	33
177	St. Rosa, by Edelinck, in an ornament of flowers, after <i>Daniel Seghers, the jesuit—PROOF—very fine, and extremely rare</i>		
178	The Madona, in a circle of flowers, supported by the four evangelists, by Galle (<i>Edelinck</i>) <i>curious and very rare</i>		

FABULOUS SUBJECTS.

179	The discovery of Achilles in disguise, at the court of Lycomedes, by Cornelius Visscher— <i>very fine</i> — —	88	1
180	The same composition, by Ryckmans— <i>very fine</i> — — —	89	2
181	Diana reposing, after the chase, by Louijs— <i>very fine and rare</i> — —	90	9
182	Æneas with Anchises, in the shades, by Vorsterman, junior— <i>rare</i> — —	90	10
183	Erichthonius brought to the daughters of Aglaura, by Van Sompel— <i>fine and rare</i> —	91	11
184	The three Graces, by De Jode— <i>fine</i> — —	91	12
	Triumph of Silenus, by Soutman —		
185	The three Graces, <i>a reverse—very fine</i> —	91	12
186	The rape of Hippodamia, or battle of the Lapithæ, by P. de Baillu— <i>first impression, before the address of Galle</i> — —	92	15
187	Ixion deceived by Juno, by Van Sompel— <i>first impression, before the address of Valck</i> —	92	18

		P.	Nº
188	Meleagre and Attalanta, by Corn. Bloemart — <i>first impression</i> — —	93	21
	Two copies of ditto, and the same subject, by Panneels, differently composed —	93	22
189	Diana returning from the chace, by Bolf- wert— <i>remarkably fine</i> — —	94	26
190	Orpheus and Eurydice, by Desplaces— <i>two</i> <i>impressions</i> — — —	95	28
191	The judgment of Paris, by Lommelin— <i>rare</i>	95	29
192	DITTO— <i>a curious unfinished proof</i> —	95	29
193	Two—the same composition, by Tardieu— <i>proof and letters</i> — — —	95	30
194	Perseus and Andromeda, by Tardieu —	96	32
N. B. This composition was painted on the outside of Rubens's house, at Antwerp.			
195	The hospitality of Baucis and Philemon— <i>Meyssens, exc.</i> — —	96	34
	The same subject, <i>differently composed</i> —Jos. Vanloo, sculp.		
196	The rape of Proserpine, by Soutman— <i>fine</i>	97	37
	Psyche with the eagle, by Panneels— <i>rare</i>	97	38
	The marriage of Thetis and Peleus —	98	41
197	VENUS ORTA MARI, by De Jode— <i>M. v.</i> <i>Enden—very rare</i> — —	98	42
198	VENUS ORTA MARI, by Soutman— <i>extremely</i> <i>scarce</i> — — —	98	43
199	The feast of Bacchus, by Vanden Wyngaerde — <i>fine and rare</i> — —	100	53
200	Bacchanalian, by Suyderhoef— <i>very fine and</i> <i>rare</i> — — —	101	54
201	Bacchus with a fawn and a bacchante, by Cipriani— <i>proof</i> — —	101	56
202	Bacchus drunk, with a satyr and a moor, by Suyderhoef, before the drapery— <i>fine</i> —	102	58
203	A drunk Bacchus, by Van Orley —	102	59
	The triumph of Bacchus, by Popels —	102	61
	A satyr with two tygers, by Vorsterman —	103	63





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- 204 A satyr with a basket of grapes, by Voet—
fine and rare — — 103 62
- 205 A drunk Silenus, &c. before the drapery, and
 before the name of De Wit, by Soutman
—very rare — — 103 64
- 206 DITTO, *before the drapery, and with the name*
of De Wit; and the same print, with the
drapery — — 103 64
- 207 A drunk Silenus, supported by a satyr, &c.
 by Bolswert, *before the address of De Wit*
—very fine and rare — — 103 66
- The same composition, a *wooden print*, by
 Jegher — — 104 67

Twenty-fifth Day's Sale.

FLEMISH SCHOOL.

P. P. RUBENS.

HISTORY, ALLEGORY, &c.

		P.	Nº
208	T HE battle of the Amazons, <i>on six sheets</i> , by Vorsterman— <i>remarkably fine</i> —	105	1
209	Cambyfes, king of Persia, by Eynhouedts — <i>scarce</i> — — —	105	3
210	The defeat of Maxentius— <i>Moncornet, exc.</i>	106	5
	The fall of Maxentius into the Tyber— <i>ditto</i>	106	6
	Trophy raised to the glory of Constantine <i>ditto</i> — — —	106	7
N. B. These have all the best address.			
211	Seneca in the bath, by Voet— <i>best address</i> — <i>rare</i> ; and another Seneca — —	109	19
212	Thomyris ordering the head of Cyrus to be plunged into a bason of blood, by Pontius — <i>capital and rare</i> — —	111	22
213	Abundance, by Van Kessel— <i>fine and scarce</i>	112	27
214	Neptune and Cybele, or the alliance of sea and land, by De Jode— <i>fine</i> — —	112	28
215	DITTO—a <i>proof</i> — <i>very scarce</i> — —	112	28

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ALLEGORIES.

		P.	Nº
216	Two—the triumphal arch— <i>proof and letters</i> —rare — — —	112	29
217	The colour-grinder, by C. Galle —	114	23
	The Grand Sultan, by Soutman —	114	34
218	Roman charity, by Kaukerken— <i>very fine and</i> <i>rare, before the address of Caspar de Hollan-</i> <i>der</i> — — —	114	35
219	A conversation, or garden scene, a wooden print, by Jeghers, on two sheets— <i>very scarce</i>	115	38
	N.B. This was Rubens's own impression, his initials, holograph, being on the back.		
220	A similar composition, by Clouwet, called VENUS LUSTHOFF— <i>first impression, with</i> <i>the Flemish verses, and the best address—re-</i> <i>markably fine</i> — — —	115	39
221	A woman with a charcoal pot and lighted candle, a skeleton behind her, by Vanden Wyngaerde— <i>very rare</i> — — —	118	45
222	Woman with a lighted candle and pannier, and a boy lighting his candle, <i>finished from</i> <i>the etchings of Rubens—fine and rare</i> —	118	46
223	The same composition, by Soutman— <i>rare</i> Another, by Stock —	118	47
224	A similar subject, by Böece, <i>before the Dres-</i> <i>den arms—rare</i> — — —	119	49
225	Monument erected to the memory of Prince Balthazar Charles, by Galle —	121	55
226	Nature embellished by the Graces, by Van Dalen, on two plates— <i>fine</i> — —	121	56
227	Drunken peasants quarrelling, by Vorster- man, after Breughel— <i>first impression</i> —	122	59
228	Pastoral, by Jo. Thomas— <i>fine and very rare</i>	123	61
229	The upper part of a thesis, representing St. Francis carrying three globes, on one of		

which stands the Madona in a glory—*many portraits, &c.—a curious and rare print—by Pontius* — — —

124 65

PORTRAITS—SOVEREIGNS.

- 230 The Emperor Charles V. after Titian, by N. D. la Casa Lotharingus—*a bust in an oval—very rare* — — —
- 231 Ditto, half length, in armour, from the picture of Rubens — — — 128 1
- 232 Maximilian, Arch-duke of Austria, in an oval, richly festooned with flowers, by Suyderhoef—*fine* — — — 129 4
- The same personage—*square—by Vorsterman—two impressions—with and without the address of V. Wyngaerde* — — — 125 9
- 233 The Emperor Ferdinand—the ornament only after Rubens—*extremely scarce* — — —
- 234 Gilbert de la Marche, Bishop and Prince of Liege, dy Van Schuppen—*scarce* — — — 131 9
- Uladislaus Sigismund, Prince of Poland, by Pontius—*fine* — — — 131 10
- Philip III. of Spain—*oval—by De Jode* — — — 133 14
- Charles of Austria, infant of Spain, ditto — — — 133 15
- 235 Philip IV. of Spain, by De Jode, *before the address of Hendricx* — — — 134 18
- Philip IV. of Spain, in a rich festooned border, by Louijs — — — 134 19
- Ferdinand III. of Spain, whole length, by Galle — — — 132 13
- 236 Henry IV. of France, by Janinet—*in colours*
- 237 The Arch-duke Albert, by Suyderhoef — — — 136 25
- The infanta Isabella, ditto — — — 136 26
- 238 The Arch-duke Albert, by Muller—*a curious unfinished proof* — — — 136 27

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239 The Arch-duke Albert and Infanta Isabella, whole lengths, kneeling, by Harrewyn— <i>a curious PROOF, before the plate was divided—unique</i>	137	29 & 30
240 Three portraits of the Infanta Isabella, in the religious habit		
241 Ferdinand Cardinal Infant of Spain, on horseback— <i>very fine</i>		
	141	42
242 Two portraits—Ferdinand Cardinal Infant, and Ferdinand, King of Hungary, whole lengths, by Prenner— <i>extremely rare</i>		
Three of the Medici family—medallions	142	43 44 45
243 The portrait of Rubens, <i>arched at top</i> , by Pontius— <i>very fine</i>		
	143	48
244 Rubens, with his wife and child, by M ^r Ardel— <i>very fine</i>	144	52
245 The same— <i>a genuine proof—very fine</i>	144	52
246 Ditto— <i>a curious touched proof—ditto</i>	144	52
247 Rubens's mother, and four of Helena Forman, by Pether, Elliot, &c.— <i>some proofs</i>		
248 Carolus de Longueval, by Vorsterman— <i>very fine</i>	147	61
249 The same—A PROOF— <i>very fine and rare</i>	147	61
250 Caspar Gevaert, by Pontius— <i>fine</i>	148	35
Justus Lipsius, Hugo Grotius, &c. in one piece, by Gregori— <i>scarce</i>		
Four others— <i>various</i>		
251 Count D' Olivarez, by Pontius— <i>very fine</i>	150	70
252 The same, with the light whiskers, and before the beard was lengthened— <i>very rare</i>	150	70
253 The same— <i>a curious UNFINISHED PROOF—unique</i>	150	70
254 Paracelsus, by Van Sompel	151	73
255 Mother and four children, by M ^r Ardel— <i>fine</i>	155	89

- 256 Eight various portraits, *described in pages*
150 to 153
 257 *Eight ditto*—pages 154 to 156

MEDALS, GEMS, &c.

- 258 The triumph of Germanicus, Gemmæ Tiberianæ, &c. *comprized under the following numbers, viz. 2, 3, 5, 6, 7, 8, and pages 160 to 162; and several plates of medals*

N.B. The article, No. 6, is particularly curious and rare—one is the intire plate.

- 259 Twelve heads of philosophers, from the antique, and two small busts of Plato and Seneca, ditto—*fine* — — 163 5-6

SETS OF PRINTS.

- 260 A set of twenty-six pieces, including the title, representing Christ, the Madona, angels, apostles, evangelists, &c.—*fine* — 198 1
 261 Christ and the apostles, by Ryckmans—*fine* 198 2
 262 The same set, by P. Jffenburg—*ditto* — 199 4
 263 Twelve of a set of scripture prints for the missal of Moretus—*nine proofs—extremely scarce* — — — 199 5
 264 Twelve—the ceiling of the jesuits church, at Antwerp, by Priesler—*scarce* — 205 7
 265 Twenty-three of the small set of prints, called *Velins*, mostly by Bolswert—*very fine and rare* — — — 207 9
 266 Eight—the history of Achilles, by Ertinger, and a proof of one—*nine pieces—very scarce* 213 10
 267 Eight—the same history, by Baron, with a frontispiece, containing the portrait of

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	Rubens— <i>nine prints, and the drawing for one of them</i>	— — —	214	11
268	Five—the history of Decius Mus, by Schmutzer and Muller— <i>very scarce</i>	— — —	214	12
269	Thirteen—the history of Constantine, by Tardieu— <i>first impression—one is a variation</i>	216	13	
270	Three—Rubens's house and garden, and front of the jesuits church, at Antwerp	{ 230	19	20

HUNTINGS AND LANDSCHAPES.

271	The lyon-hunting, by Bolswert— <i>fine</i>	— 231	1
272	Lyon and tyger-hunting, by Suyderhoef— <i>ditto</i>	— — — 232	2
273	Lyon-hunting, by Soutman— <i>ditto</i>	— 232	3
274	Wolf-hunting, by ditto	— 232	5
275	The same composition, by De Leeuw— <i>fine</i>	232	6
276	The boar-hunting, by Soutman— <i>fine and very rare</i>	— — — 233	7
277	The same subject, by Leeuw— <i>very fine</i>	— 233	8
278	Boar-hunting, by Soutman— <i>two sheets</i>	— 233	9
279	The same subject, by Van Keffel— <i>PROOF—very rare</i>	— — — 233	10
280	Hunting the crocodile and hippopotamus, by Soutman— <i>fine</i>	— — — 233	11
281	Lion-hunting, by Moyreau	— — 233	22
	Stag-hunting, by Goupy	— — 224	23
	Pig-hunting, by Winstanley	— — 225	24
	Two other small huntings		

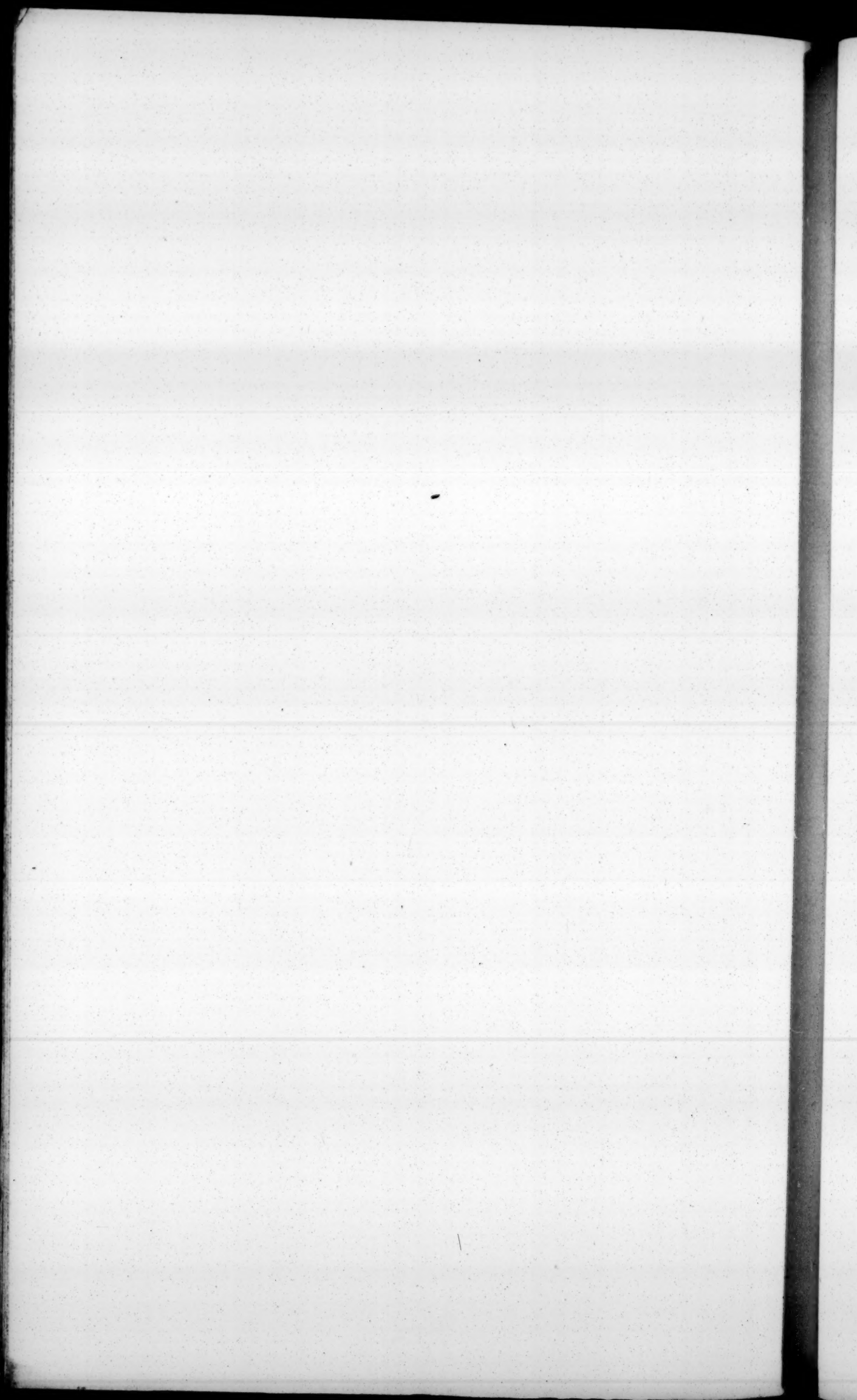
LANDSCHAPES.

282	The set of six large landscapes, by Bolswert and Clouet— <i>fine</i>	{ 235 — 236	1 to 6
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		P.	Nº
283	A PROOF of No. 1. of the same set—extremely scarce — — —	235	1
284	Twenty—the set of small landſchapes, by Bolſweri—fine — —	236 to 239	27
285	Boors dancing—Leo Van Heil, excudit—an etching—fine and rare		
286	The ſet of four landſchapes, etched by L. van Uden—PROOFS—very fine and rare	239	28
287	Three ditto, with letters—very fine —	239	28
288	Four—the ſet of lyons, by Bloteling—fine	243	34
	One of monſters — —	243	36

VARIA.

- 289 Eleven etchings, by Panneels
- 290 Two etchings, by Rubens, and and two by Wyngaerde
- 291 Two—Wyngaerde, after Rubens—in colours—and three others
- 292 A capital drawing, by Rubens—the death of Seneca, in black chalk and biſtre—The character of the philoſopher is finely expreſſed
- 293 A capital ditto—Mary Magdalen anointing the feet of our Saviour in the houſe of the Pharifce, in pen and ink—waſhed with Indian ink and biſtre
- 294 Chriſt giving the keys to Peter—the original and complete deſign for the celebrated picture in the church of St. Gudule, at Bruffels—the figures are whole length—pen and ink and biſtre
- 295 Theorie de la figure humaine, par Rubens—avec figures—livre rare—Paris, 1773
- 296 Pompa introitus Ferdinandi Auſtriaci in Antwerpian—a capital copy, in morocco, with moſt of the plates, double, before and with the numbers—the portrait on horſeback, by Pontius, very fine



Twenty-sixth Day's Sale.

BOOKS OF PRINTS.

ARCHITECTURE, ANTIQUITIES, &c.

- 1 **B**OISSARDI topographia Romæ
- 2 Villa Pamphilia, ejusque palatium, cum prospectibus, statuis, &c.
- 3 Baptista Falda's fountains of Rome
- 4 The caravan of Mecca, by Vien
Fountains, vases, &c. of Versailles
Vianen's vases, &c.
- 5 Fontani templum vaticanum—Rom. 1694
- 6 Rubeis's churches of Rome—1684
- 7 Fererrij Palazzo di Roma
- 8 Baptista Falda's views of Rome—1665
- 9 Le Pautre œuvres d'architecture—1684
Perrault's architecture, by James, engraved by Stuart
- 10 Serlij architectura—1735
Daviler coms d'architecture
Architecture de Vitruve, par Perrault—Par. 1684
- 11 Newton's Vitruvius—Lond. 1771
- 12 Two—Inigo Jones's designs, by Kent
One—Inigo Jones's designs, by Ware
- 13 Rademaker's large views in Holland
- 14 Ionian antiquities, by Chandler—1769
- 15 Antiquities of Athens, by Stuart—vol. I. 1762

- 16 Major's ruins of Pæstum—1768
- 17 Another copy—1768
- 18 Antiquities of Palmyra, by Wood—1753
- 19 Ruins of Balbec, by ditto—1757
- 20 Desgodetz artichitez de Rome—Paris, 1697
- 21 Bellorij picturæ antiquæ, a P. S. Bartoli—1738
- 22 ——— lucernæ sepulchrales—L. Bat. 1728
- 23 ——— imagines veterum illustrium philosophorum—
corio mauritanico—1685
- 24 ——— veteres arcus augustorum triumphus—Rom.
1690
- 25 The antonine column, by P. S. Bartoli—*fine copy, in morocco*
- 26 Admiranda Romanorum—*fine set*
- 27 Arcus Septimij severi, a P. S. Bartolo
Vallet—Colonne Historié de Constantinople
Monument de Cardinal Richelieu
- 28 Perrier antiquitates Romanæ, and basso-relievos—1644
- 29 ——— statuar antiquæ—*fine impressions, let into large paper*—Rom. 1638
- 30 Galleria Giustiniana—2 tom
- 31 Sandrart admiranda statuarum—1680
- 32 Roffi's statues—*fine impressions*—1704
- 33 Schletzer's antiquities and statues of Rome—1621
Dissertationes Glyptographicæ—Rom. 1739
- 34 Bischof's statues, and paradigmata graphices
- 35 Cheron's gems
Ogle's gems—1737
Gronovij gemmæ antiquæ
- 36 Baron Stofch's gems
- 37 Bartoli antichi sepolchrali—1704
- 38 Roma sotteranea, à Bosio—1632
- 39 Habiti antichi da Vecelli—ven. 1589
- 40 Patini nummismata imperatorum Romanorum—Par.
1696
- 41 Rumphij thesaurus cochlearum—L. Bat. 1711
Lancifius's anatomy, improved and illustrated

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- 42 Montfaucon antichité expliqué, avec le supplément,
15 tom—*grand papier bien reliées*
43 Fialetti's religious habits—*scarce*
44 Worlidge's gems, compleat, with his portrait, and nineteen
small prints of heads, some of which are portraits

FROM PICTURES AND DESIGNS OF THE GREAT MASTERS.

- 45 Count Caylas's charges, from Leonardo da Vinci, with
a MS. Italian translation—1730
46 Gabbiani's designs, by Bartolozzi, &c.—1762
47 Teniers theatrum pictorium—Brux. 1658
48 Hamilton's Italian school of painting—*first impressions*
49 Picart impostures innocentes—Amst. 1734
50 Bartoli's pictures of Raphael in the Vatican
51 Marco Ricci's etchings of landscapes
52 Works of Raymond la Fage—*fine impressions*
53 Bloemart's drawing-book
54 Portraits of cardinals, by Clouwet
Icones medicorum et philosophorum, à Sambuco
55 Raphael's bible, by Chaperon—*fine impressions*
56 Forty-six etchings, by Cornelius Schut—*sewed*
Collection of etchings, by Hutin
57 The cries of Bologna, by Mitelli, after Anibal Carracci
—1660
58 Ditto, by S. Guillain—1646
59 Picturæ Raphaelis in Vaticano—nineteen prints
60 Gios Crespi—Historia de Bertoldo et Bertoldini—*quarto*
—*lib. raro*
61 Carracci's Farnesian gallery, by Aquila
——— Cubiculum, by ditto
——— Enea Vaganti, by Mitelli
——— Vita di san Diego, by Guillain—*fine impres-*
sions, bound together

- 62 A volume, containing seventy-two prints, by Count Caylus, after drawings in the French cabinet
The Pamphili gallery, by Gerard Audran, after Cortona, in sixteen pieces, and
The history of Cupid and Psyché, by Dorigny, after Raphael, with the triumph of Galatea, and two others—*fine impressions*
- 63 The works of J. P. Le Bas, after masters of the Italian, Flemish, and Dutch schools, with various pretty etchings of his own composition, *comprising the choicest works* of Teniers, Wouwermans, Ruysdael, &c. in 133 pieces, *of the first impressions*
- 64 A volume, containing Pond and Knapton's imitations of drawings of the great Italian masters, &c. *with some variations, and a great many additional pieces—all of the first impressions—144 prints—a curious set*
- 65 The works of Salvator Rosa, consisting of 101 etchings by himself, large and small, *a number of which are scarce*, with his portrait, by Bonacina, and eight etchings, by Goupy—*all fine impressions*
- 66 The Luxembourg gallery, by Rubens—*remarkably fine impressions*
- 67 Watteau's works, 2 vol.—*fine impressions*
- 68 A volume, containing eighteen landscapes, by Poussin and Bourdon, and 189 by Perelle—*choice impressions*
- 69 The works of Pietro Testa—seventy-one pieces, including two portraits—*fine impressions*
- 70 The works of Giacomo Freij, after capital pictures in Italy—forty-seven prints—*first impressions, elegant, in morocco*
- 71 One volume, *in morocco*, containing various masters of the Italian and French schools—*many of them uncommon*
- 72 The Dresden gallery, volume I, with the portrait of the Elector of Saxony, by Balechou
- 73 The Crozat cabinet, 2 vols.—*large paper—first impressions—1729, &c.*
- 74 Coeleman's gallery—*large paper—first impressions*

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- 75 A volume, containing 184 mezzotintos, by Wallerant Vaillant, Van Somer, Bloteling, G. White, Verkolje, Smith, M^r Ardel, &c. after pictures of all the different schools—*many of them scarce*
- 76 A volume, in blue morocco, containing portraits, histories, &c. by Smith—*first impressions*
- 77 Raphael's cartoons, by Dorigny, with the transfiguration, by ditto, and by Thomassin—*first impressions*
- 78 A fine collection of the works of Della Bella, in two volumes—*many scarce—facetieuses inventions d'armour et de guerre—le reposoir—pont-neuf, before the weathercock—chart of the kingdom of Heaven—prints from the Grand Duke's collection, &c.*—Towards the end of the second volume, are many of Callot's most esteemed prints—*large and small fair, temptation of St. Anthony, landscapes, &c.* with seventy-eight views in France and Italy, by Silvestre
- 79 LIBER VERITATIS—200 landscapes in mezzotinto, by Earlom, after the drawings of Claude, in the Duke of Devonshire's collection—PROOFS—*two volumes, elegant, in morocco*
- 80 A capital set of Vandyck's portraits, comprizing the *Vanden Endens*, almost all before the names of the engravers; twenty-five etchings, by Vandyck, ten of which are proofs, and a very fine set of the portraits of this master, edited by Meyssens—203 portraits in all
- 81 Palladio's architecture, by Leoni—three vol.
- 82 Michel Sanmicheli li cinque ordini dell' architettura civile—*yellow morocco—1735*
- 83 A volume in morocco, containing portraits of the great painters—*drawings*
- 84 One hundred portraits of the most eminent painters, engravers, &c. of the Flemish and Dutch schools, by Pontius, De Jode, Hollar &c.—*first impressions—a capital set*
- 85 The works of Pellegrino Tibaldi—*very fine*
- 86 Forty-eight etchings, by Nicolas Lanier and L. Vorsterman, after Parmeggiano, Julio Romano, &c. with

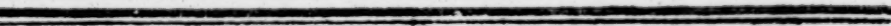
26th Day.

BOOKS OF PRINTS.

the portrait of Lanier, by Vorsterman, after Lievens.—The first print has the following inscription :
*Prove prime fatti a l' aquaforte de N. Lanier a l' eta
sua giovenile di sessante otto anni, 1656*

[N. B. The portefolios, which are numerous, will be fold on
the 27th day, and particulars given in due time.]





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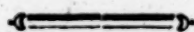
PRINTS IN MR. BERNARD'S SALE.



First Day's Sale.

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
1	0	7	0	19	1	3	0	37	0	18	0
2	0	13	0	20	0	11	0	38	0	14	0
3	2	12	6	21	0	12	0	39	0	15	0
4	0	9	0	22	0	8	0	40	0	5	0
5	0	6	0	23	0	11	0	41	0	18	0
6	1	1	0	24	0	14	0	42	0	8	0
7	0	6	0	25	1	13	0	43	0	8	0
8	0	3	0	26	1	2	2	44	0	11	0
9	0	5	0	27	0	12	0	45	1	9	0
10	0	6	0	28	2	4	0	46	0	11	0
11	0	12	0	29	0	12	0	47	0	9	0
12	0	4	0	30	0	16	0	48	0	14	0
13	1	3	0	31	0	12	0	49	0	9	0
14	0	11	0	32	0	11	0	50	3	15	0
15	0	10	0	33	0	4	0	51	0	5	0
16	0	15	0	34	0	15	0	52	0	12	0
17	0	12	0	35	0	19	0	53	0	7	0
18	1	7	0	36	0	16	0	54	0	19	0

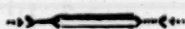
LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
55	0	6	0	71	1	11	0	88	0	14	0
56	0	6	0	72	1	0	0	89	0	16	0
57	0	6	0	73	1	2	0	90	2	9	0
58	0	7	0	74	0	13	0	91	0	9	0
59	0	9	0	75	0	6	0	92	0	8	0
60	0	12	0	76	0	17	0	93	0	6	0
61	0	9	0	77	0	10	0	94	1	1	0
62	0	15	0	78	0	18	0	95	2	4	0
63	1	5	0	79	0	9	0	96	0	16	0
64	1	2	0	80	0	11	0	97	1	2	0
65	0	16	0	81	0	9	0	98	2	7	0
66	1	5	0	82	0	8	0	99	0	14	0
67	0	6	0	83	0	8	0	100	0	19	0
68	0	10	6	84	3	13	6	101	0	13	0
69	2	2	0	85	0	14	0	102	1	9	0
70	0	4	0	86	0	17	0	103	1	1	0
				87	0	9	0				



Second Day's Sale.

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
1	0	12	0	15	1	1	0	29	0	13	0
2	0	12	0	16	0	18	0	30	0	5	0
3	0	12	0	17	0	12	0	31	0	10	0
4	0	18	0	18	1	16	0	32	7	5	0
5	0	11	0	19	0	8	0	33	2	15	0
6	1	11	0	20	2	0	0	34	0	18	0
7	0	10	0	21	0	14	0	35	0	8	0
8	1	6	0	22	2	2	0	36	0	9	0
9	2	4	0	23	1	1	0	37	0	8	0
10	5	15	6	24	0	6	0	38	0	16	0
11	2	12	6	25	1	1	0	39	0	13	0
12	1	11	6	26	0	18	0	40	0	13	0
13	0	4	0	27	0	18	0	41	1	0	0
14	0	16	0	28	0	14	0	42	1	8	0

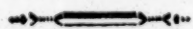
LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
43	0	18	0	63	0	10	0	82	0	18	0
44	0	10	0	64	0	13	0	83	1	14	0
45	0	8	0	65	0	17	0	84	2	1	0
46	0	10	0	66	3	3	0	85	0	8	0
47	0	8	0	67	0	8	0	86	1	1	0
48	3	5	0	68	0	8	0	87	1	2	0
49	2	4	0	69	0	14	0	88	0	14	0
50	0	5	0	70	4	14	6	89	1	9	0
51	0	8	0	71	0	11	0	90	0	14	0
52	1	1	0	72	0	4	0	91	0	17	0
53	2	2	0	73	1	3	0	92	1	5	0
54	1	7	0	74	1	2	0	93	0	10	0
55	0	17	0	75	1	1	0	94	0	12	0
56	0	14	0	76	0	16	0	95	1	0	0
57	0	11	0	77	1	10	0	96	0	10	0
58	0	7	0	78	0	18	0	97	0	10	6
59	1	1	0	79	1	11	6	98	0	17	0
60	0	14	0	80	0	12	0	99	0	16	0
61	1	1	0	81	0	14	0	100	0	18	0
62	1	1	0					101	1	11	6



Third Day's Sale.

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
1	0	8	0	12	0	14	0	23	0	5	0
2	0	9	0	13	1	8	0	24	1	2	0
3	0	14	0	14	0	18	0	25	1	4	0
4	0	7	0	15	1	1	0	26	0	9	0
5	0	7	0	16	0	10	0	27	0	7	0
6	0	10	0	17	0	9	0	28	2	2	0
7	0	17	0	18	0	15	0	29	0	10	6
8	0	13	0	19	4	5	0	30	1	13	0
9	0	8	0	20	1	1	0	31	0	13	0
10	0	19	0	21	0	10	0	32	4	6	0
11	0	12	0	22	1	2	0	33	1	11	6

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
34	0	14	0	56	2	7	0	79	1	18	0
35	1	12	0	57	1	3	0	80	2	2	0
36	0	12	0	58	1	6	0	81	4	0	0
37	0	13	0	59	0	8	0	82	2	10	0
38	1	13	0	60	3	3	0	83	2	6	0
39	0	14	0	61	2	10	0	84	2	5	0
40	6	2	6	62	1	1	0	85	1	18	0
41	3	5	0	63	0	15	0	86	2	6	0
42	4	4	0	64	1	15	0	87	2	8	0
43	3	10	0	65	1	18	0	88	4	18	0
44	0	11	0	66	1	16	0	89	2	5	0
45	0	11	0	67	1	4	0	90	4	14	6
46	0	6	0	68	0	10	0	91	5	2	6
47	0	14	0	69	1	8	0	92	5	5	0
48	0	17	0	70	2	11	0	93	1	7	0
49	0	14	0	71	2	5	0	94	0	9	0
50	0	15	0	72	3	10	0	95	0	10	0
51	0	12	0	73	1	16	0	96	0	10	6
52	0	17	0	74	3	10	0	97	1	0	0
53	1	0	0	75	1	7	0	98	0	7	0
54	0	8	0	76	2	19	0	99	0	7	0
55	0	13	0	77	2	5	0	100	0	14	0
				78	2	5	0				



Fourth Day's Sale.

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
1	0	17	0	8	0	5	0	15	0	10	0
2	0	19	0	9	0	16	0	16	0	16	0
3	0	14	0	10	0	16	0	17	0	9	0
4	0	14	0	11	0	6	0	18	0	10	0
5	2	2	0	12	0	11	0	19	0	11	0
6	2	2	0	13	1	14	0	20	0	17	0
7	1	6	0	14	0	13	0	21	0	6	0

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
22	1	15	0	49	0	7	0	76	0	13	0
23	3	5	0	50	0	16	0	77	2	5	0
24	0	10	0	51	0	8	0	78	2	10	0
25	0	8	0	52	1	11	0	79	0	12	0
26	1	2	0	53	0	14	0	80	0	14	0
27	0	10	0	54	0	18	0	81	1	11	6
28	0	17	0	55	0	10	0	82	1	1	0
29	2	0	0	56	0	10	0	83	0	4	0
30	1	9	0	57	1	4	0	84	0	15	0
31	1	8	0	58	1	11	0	85	2	0	0
32	0	10	0	59	1	2	0	86	3	10	0
33	0	10	0	60	0	8	0	87	0	8	0
34	0	6	0	61	1	11	0	88	0	14	0
35	0	14	0	62	2	1	0	89	0	7	0
36	0	5	0	63	5	0	0	90	0	19	0
37	0	11	0	64	0	8	0	91	2	7	0
38	0	11	0	65	0	16	0	92	1	7	0
39	1	4	0	66	0	6	0	93	2	0	0
40	0	12	0	67	0	6	0	94	2	3	0
41	0	8	0	68	5	5	0	95	0	11	0
42	0	8	0	69	0	10	0	96	1	1	0
43	0	12	0	70	0	12	0	97	0	15	0
44	0	10	0	71	0	8	0	98	1	13	0
45	1	0	0	72	0	16	0	99	2	6	0
46	0	15	0	73	1	11	0	100	1	3	0
47	1	1	0	74	2	2	0	101	1	0	0
48	0	15	0	75	2	3	0	102	2	0	0

Fifth Day's Sale.

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
1	0	15	0	5	0	9	0	9	0	5	0
2	0	11	0	6	0	5	0	10	0	7	0
3	0	13	0	7	0	13	0	11	0	11	0
4	0	16	0	8	0	8	0	12	0	13	0



Sixth Day's Sale.

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
1	0	12	0	3	0	12	0	5	0	7	0
2	0	12	0	4	1	10	0	6	3	8	0

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
7	0	8	0	39	1	11	6	73	1	2	0
8	0	17	0	40	1	0	0	74	0	8	0
9	1	2	0	41	0	17	0	75	1	8	0
10	1	5	0	42	1	7	0	76	2	15	0
11	1	9	0	43	0	10	0	77	0	14	0
12	0	17	0	44	0	17	0	78	1	10	0
13	0	6	0	45	0	11	0	79	0	7	0
14	2	12	6	46	0	16	0	80	1	3	0
15	1	19	0	47	0	13	0	81	1	11	0
16	1	19	0	48	0	9	0	82	2	10	0
17	0	13	0	49	0	17	0	83	2	10	0
18	0	18	0	50	0	6	0	84	0	11	0
19	1	8	0	51	0	17	0	85	0	11	0
20	0	9	0	52	0	14	0	86	0	11	0
21	0	9	0	53	1	2	0	87	0	11	0
22	0	18	0	54	1	2	0	88	0	9	0
23	2	0	0	55	0	18	0	89	1	14	0
23*	1	2	0	56	0	8	0	90	0	15	0
24	0	13	0	57	1	1	0	91	1	1	0
25	0	15	0	58	0	13	0	92	0	17	0
26	0	16	0	59	0	16	0	93	0	15	0
27	0	11	0	60	0	19	0	94	0	11	0
28	1	1	0	61	0	13	0	95	0	15	0
29	1	0	0	62	1	7	0	96	1	13	0
30	0	11	0	63	0	18	0	97	0	16	0
31	0	12	0	64	0	13	0	98	1	16	0
32	0	10	0	65	1	12	0	99	4	4	0
33	0	14	0	66	0	10	0	100	10	0	0
34	0	10	0	67	1	1	0	101	1	16	0
35	0	12	0	68	0	11	0	102	2	15	0
36	0	9	0	69	1	12	0	103	5	10	0
37	0	12	0	70	1	13	0	104	1	11	0
38	0	14	0	71	2	17	0	105	4	4	0
				72	0	15	0				

Seventh Day's Sale.

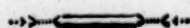
LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
1	0	18	0	33	1	2	0	66	0	12	0
2	1	1	0	34	2	2	0	67	1	5	0
3	2	12	6	35	1	3	0	68	1	14	0
4	0	11	0	36	0	16	0	69	3	6	0
5	3	0	0	37	1	1	0	70	1	2	0
6	2	0	0	38	2	0	0	71	2	6	0
7	2	12	6	39	1	2	0	72	0	8	0
8	1	11	6	40	1	11	6	73	1	2	0
9	2	2	0	41	0	13	0	74	1	7	0
10	0	9	0	42	1	11	6	75	1	8	0
11	1	12	0	43	2	3	0	76	2	4	0
12	1	5	0	44	8	0	0	77	3	4	0
13	2	2	0	45	2	4	0	78	0	6	0
14	1	18	0	46	1	2	0	79	2	18	0
15	0	16	0	47	5	5	0	80	2	5	0
16	0	18	0	48	0	13	0	81	1	1	0
17	0	12	0	49	0	15	0	82	1	19	0
18	0	13	0	50	0	10	6	83	1	13	0
18*	2	2	0	51	2	7	0	84	0	15	0
19	0	12	0	52	1	3	0	85	3	3	0
20	0	15	0	53	2	5	0	86	2	10	0
21	0	11	0	54	0	15	0	87	1	7	0
22	0	10	0	55	1	14	0	88	7	17	6
23	0	15	0	56	0	9	0	89	5	15	6
24	0	15	0	57	1	11	6	90	4	16	0
25	0	13	0	58	0	17	0	91	2	2	0
26	0	16	0	59	1	12	0	92	1	14	0
27	0	9	0	60	0	13	0	93	4	5	0
28	0	10	6	61	0	10	0	94	5	5	0
29	2	3	0	62	1	7	0	95	1	0	0
30	1	10	0	63	1	7	0	96	0	10	0
31	1	0	0	64	0	8	0	97	6	12	6
32	0	17	0	65	1	4	0	98	15	0	0

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
99	1	5	0	100	3	6	0	101	7	17	6

Eighth Day's Sale.

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
1	1	11	6	31	1	1	0	61	1	2	0
2	0	9	0	32	1	1	0	62	0	11	0
3	0	10	0	33	3	9	0	63	1	11	6
4	0	13	0	34	1	9	0	64	2	12	6
5	0	14	0	35	2	2	0	65	0	9	0
6	16	0	0	36	1	4	0	66	1	1	0
7	0	5	0	37	1	3	0	67	4	11	0
8	0	9	0	38	1	2	0	68	0	18	0
9	2	0	0	39	2	12	6	69	2	10	0
10	3	6	0	40	4	14	6	70	0	13	0
11	0	16	0	41	3	3	0	71	1	12	0
12	0	10	0	42	3	3	0	72	0	11	0
13	0	14	0	43	2	18	0	73	0	8	0
14	0	14	0	44	2	2	0	74	0	15	0
15	0	14	0	45	1	5	0	75	1	9	0
16	0	11	0	46	6	6	0	76	1	11	6
17	0	14	0	47	1	4	0	77	1	12	0
18	0	19	0	48	1	2	0	78	0	19	0
19	1	9	0	49	0	19	0	79	0	16	0
20	0	10	0	50	2	3	0	80	0	13	0
21	0	4	0	51	1	3	0	81	0	16	0
22	0	10	6	52	3	3	0	82	0	13	0
23	0	6	0	53	3	4	0	83	2	4	0
24	0	18	0	54	3	3	0	84	1	6	0
25	0	17	0	55	1	1	0	85	2	9	0
26	0	18	0	56	3	10	0	86	1	5	0
27	1	15	0	57	2	19	0	87	3	15	0
28	3	3	0	58	1	8	0	88	2	13	0
29	0	10	0	59	1	14	0	89	0	11	0
30	1	6	0	60	1	6	0	90	1	16	0

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
91	2	18	0	97	1	16	0	103	1	11	6
92	0	12	0	98	3	13	6	104	0	19	0
93	1	12	0	99	0	15	0	105	1	11	6
94	1	1	0	100	0	12	0	106	3	3	0
95	2	3	0	101	2	3	0	107	5	0	0
96	1	3	0	102	2	8	0	108	0	7	0



Pinty Day's Sale.

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
109	1	1	0	134	1	17	0	159	1	1	0
110	0	11	0	135	2	0	0	160	2	0	0
111	1	5	0	136	1	2	0	161	0	19	0
112	1	5	0	137	1	6	0	162	1	2	0
113	0	17	0	138	0	15	0	163	1	10	0
114	1	8	0	139	0	9	0	164	0	11	0
115	2	1	0	140	4	4	0	165	7	0	0
116	2	0	0	141	0	14	0	166	1	1	0
117	0	15	0	142	20	0	0	167	1	15	0
118	0	12	0	143	0	16	0	168	1	9	0
119	3	19	0	144	0	17	0	169	1	8	0
120	0	17	0	145	4	4	0	170	1	15	0
121	1	1	0	146	0	16	0	171	3	3	0
122	0	8	0	147	4	4	0	172	3	3	0
123	1	18	0	148	1	5	0	173	1	7	0
124	5	7	6	149	1	5	0	174	4	8	0
125	0	15	0	150	12	12	0	175	13	0	0
126	3	5	0	151	3	13	6	176	1	8	0
127	1	1	0	152	0	16	0	177	9	9	0
128	0	8	0	153	1	11	6	178	0	10	6
129	0	15	0	154	3	4	0	179	3	0	0
130	0	10	0	155	4	15	0	180	0	10	6
131	0	7	6	156	3	5	0	181	2	6	0
132	1	0	0	157	2	15	0	182	1	16	0
133	0	17	0	158	2	9	0	183	3	0	0

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
184	0	10	0	196	0	8	0	207	0	16	0
185	2	2	0	197	0	12	0	208	1	2	0
186	0	11	0	198	1	0	0	209	2	2	0
187	1	0	0	199	2	7	0	210	3	3	0
188	1	16	0	200	3	15	0	211	2	13	0
189	1	5	0	201	1	11	6	212	1	10	0
190	1	10	0	202	4	4	0	213	1	2	0
191	1	16	0	203	0	12	0	214	1	3	0
192	0	17	0	204	0	15	0	215	1	3	0
193	1	12	0	205	1	17	0	216	0	10	0
194	0	9	0	206	1	17	0	217	0	12	0
195	0	10	0					217*	1	0	0

Tenth Day's Sale.

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
217	0	3	0	236	11	15	0	254	3	6	0
218	1	4	0	237	3	0	0	255	2	4	0
219	0	8	0	238	2	12	0	256	2	10	0
220	0	14	0	239	1	5	0	257	4	5	0
221	0	10	6	240	2	2	0	258	4	4	0
222	1	13	0	241	1	8	0	259	14	0	0
223	0	19	0	242	1	2	0	260	8	8	0
224	0	10	6	243	1	1	0	261	11	11	0
225	0	16	0	244	0	16	0	262	3	3	0
226	1	4	0	245	0	15	0	263	12	1	0
227	2	2	0	246	7	7	0	264	13	13	0
228	10	0	0	247	5	10	0	265	17	0	0
229	3	7	0	248	10	0	0	266	10	10	0
230	0	18	0	248*	59	17	0	267	5	5	0
231	0	15	0	249	15	15	0	268	3	2	0
232	2	12	6	250	3	3	0	269	2	6	0
233	1	12	0	251	1	12	0	270	0	18	0
234	1	12	0	252	1	1	0	271	3	4	0
235	1	8	0	253	1	8	0	272	0	15	0

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
273	0	15	0	292	1	2	0	309*	0	16	0
274	6	16	6	293	0	12	0	310	1	5	0
275	1	11	6	294	4	4	0	311	0	17	0
276	2	10	0	295	3	9	0	310*	0	18	0
277	6	6	0	296	5	15	6	311*	1	9	0
278	5	5	0	297	1	11	6	312	1	17	0
279	3	4	0	298	0	18	0	313	1	1	0
280	1	11	6	299	3	3	0	314	3	1	0
281	1	1	0	300	1	13	0	315	1	1	0
282	1	3	0	301	0	10	0	316	3	2	0
283	1	8	0	302	1	12	0	317	1	1	0
284	2	3	0	303	1	2	0	318	1	18	0
285	2	12	6	304	1	12	0	319	1	2	0
286	3	1	0	305	1	19	0	320	2	0	0
287	5	10	0	306	1	7	0	321	1	14	0
288	3	9	0	307	5	0	0	322	1	5	0
289	0	12	0	308	5	18	0	323	4	5	0
290	9	10	0	309	1	1	0	324	1	15	0
291	5	15	6					325	2	17	0

Eleventh Day's Sale.

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
1	3	6	0	13	1	5	0	25	0	15	0
2	1	1	0	14	0	11	0	26	1	0	0
3	1	11	6	15	0	17	0	27	0	13	0
4	1	2	0	16	1	3	0	28	0	17	0
5	0	14	0	17	0	19	0	29	0	17	0
6	2	2	0	18	0	8	0	30	0	16	0
7	0	11	0	19	1	3	0	30*	0	16	0
8	0	10	6	20	1	1	0	31	0	16	0
9	2	12	6	21	1	19	0	32	4	4	0
10	0	13	0	22	1	10	0	33	1	0	0
11	0	15	0	23	3	12	0	34	1	2	0
12	1	4	0	24	0	18	0	35	2	12	6

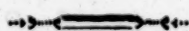
Twelfth Day's Sale.

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>			
1	-----	0	13	0	9	-----	0	9	0	17	-----	0	15	0
2	-----	0	9	0	10	-----	0	8	0	18	-----	1	4	0
3	-----	0	11	0	11	-----	0	11	0	19	-----	0	7	0
4	-----	0	6	0	12	-----	1	11	6	20	-----	0	6	0
5	-----	0	6	0	13	-----	1	8	0	21	-----	0	15	0
6	-----	1	11	6	14	-----	1	2	0	22	-----	0	19	0
7	-----	0	10	0	15	-----	1	2	0	23	-----	1	16	0
8	-----	0	7	0	16	-----	2	7	0	24	-----	0	16	0

Thirteenth Day's Sale.

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
1	0	7	0	6	0	18	0	11	4	6	0
2	2	9	0	7	0	5	0	12	0	10	6
3	1	16	0	8	2	12	0	13	1	3	0
4	0	18	0	9	6	6	0	14	3	7	6
5	1	1	0	10	5	5	0	15	0	8	0

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
16	0	18	0	43	2	12	6	72	2	3	0
17	3	13	6	44	2	2	0	73	1	10	0
18	1	17	0	45	4	15	0	74	0	11	0
19	2	15	0	46	4	8	0	75	0	8	0
20	2	6	0	47	0	10	6	76	2	7	0
21	6	6	0	48	3	3	0	77	1	9	0
22	2	15	0	49	1	1	0	78	3	0	0
23	5	2	6	50	3	15	0	79	4	6	0
24	2	18	0	51	3	10	0	80	0	16	0
25	1	6	0	52	2	3	0	81	0	16	0
25*	1	1	0	53	4	4	0	82	7	0	0
26	7	10	0	54	1	10	0	83	1	1	0
27	0	12	0	55	1	13	0	84	2	2	0
28	2	5	0	56	0	14	0	85	1	12	0
29	3	0	0	57	0	10	0	86	3	19	0
30	6	10	0	58	0	19	0	87	6	0	0
31	3	7	6	59	2	16	0	88	0	12	0
32	1	4	0	60	3	12	0	89	2	2	0
33	7	10	0	61	1	13	0	90	2	2	0
34	1	0	0	62	1	1	0	91	2	18	0
35	2	0	0	63	6	2	6	92	0	17	0
36	0	12	0	64	2	11	0	93	2	2	0
37	4	10	0	65	1	18	0	94	5	7	6
38	2	12	6	66	3	16	0	95	1	1	0
39	2	2	0	67	1	11	6	96	4	4	0
40	2	10	0	68	7	7	0	97	1	13	0
40*	1	11	6	69	1	1	0	98	3	10	0
41	0	16	0	70	2	5	0	99	3	3	0
42	4	4	0	71	1	0	0	100	2	12	6



Fourteenth Day's Sale.

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
101	0	10	6	103	1	17	0	105	0	12	0
102	2	0	0	104	1	15	0	106	1	1	0

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.			
107	----	1	2	0	140	----	1	1	0	174	----	2	2	0
108	----	1	11	6	141	----	1	1	0	175	----	1	11	6
109	----	1	11	6	142	----	8	8	0	176	----	0	13	0
110	----	0	17	0	143	----	2	5	0	177	----	1	15	0
111	----	0	15	0	144	----	9	0	0	178	----	1	11	6
112	----	0	19	0	145	----	1	15	0	179	----	0	10	6
113	----	1	9	0	146	----	3	0	0	180	----	1	11	6
114	----	0	8	0	147	----	1	1	0	181	----	0	15	0
115	----	1	4	0	148	----	0	15	0	182	----	4	0	0
116	----	1	1	0	149	----	0	9	0	183	----	0	9	0
117	----	3	4	0	150	----	1	1	0	184	----	0	9	0
118	----	6	10	0	151	----	2	2	0	185	----	0	5	0
119	----	2	7	0	152	----	1	10	0	186	----	1	10	0
120	----	1	1	0	153	----	1	1	0	187	----	1	1	0
121	----	4	5	0	154	----	5	2	6	188	----	0	7	0
122	----	3	13	6	155	----	0	15	0	189	----	0	14	0
123	----	2	2	0	156	----	1	11	6	190	----	1	1	0
124	----	5	10	0	157	----	1	1	0	191	----	0	14	0
125	----	1	6	0	158	----	1	4	0	192	----	1	6	0
126	----	1	16	0	159	----	4	4	0	193	----	0	9	0
127	----	1	4	0	160	----	2	8	0	194	----	5	17	6
128	----	1	1	0	161	----	0	16	0	195	----	0	17	0
129	----	2	1	0	162	----	0	15	0	196	----	0	18	0
130	----	6	17	6	163	----	2	3	0	197	----	1	11	6
131	----	1	1	0	164	----	3	3	0	198	----	1	5	0
132	----	2	10	0	165	----	3	3	0	199	----	2	2	0
133	----	1	1	0	166	----	1	1	0	200	----	0	15	0
134	----	2	4	0	167	----	4	4	0	201	----	2	3	0
135	----	0	18	0	168	----	0	10	0	202	----	1	1	0
136	----	0	16	0	169	----	3	0	0	203	----	2	3	0
137	----	1	11	6	170	----	2	6	0	203*	----	1	1	0
138	----	1	1	0	171	----	1	0	0	203**	----	0	10	6
139	----	5	5	0	172	----	2	0	0	203***	----	1	1	0
					173	----	0	12	0					

Fifteenth Day's Sale.

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
1	0	10	6	33	1	1	0	65	3	3	0
2	2	3	0	34	0	10	6	66	4	5	0
3	0	12	0	35	2	13	0	67	0	10	6
4	0	15	0	36	0	15	0	68	1	12	0
5	1	10	0	37	1	1	0	69	1	1	0
6	0	10	6	38	2	2	0	70	1	2	0
7	1	7	0	39	2	2	0	71	5	15	0
8	1	6	0	40	1	1	0	72	17	17	0
9	0	10	6	41	0	19	0	73	1	15	0
10	2	2	0	42	4	9	0	74	1	5	0
11	1	11	6	43	1	4	0	75	1	11	6
12	0	10	0	44	0	16	0	76	2	1	0
13	0	10	0	45	0	12	0	77	0	6	0
14	0	13	0	46	2	15	0	78	1	0	0
15	0	15	0	47	0	10	6	79	0	10	6
16	1	1	0	48	1	15	0	80	1	14	0
17	1	10	0	49	1	8	0	81	1	3	0
18	0	11	0	50	1	1	0	82	1	15	0
19	2	2	0	51	0	16	0	83	0	10	0
20	0	10	6	52	0	18	0	84	0	10	0
21	1	1	0	53	7	7	0	85	1	11	6
22	0	15	0	54	0	10	0	86	0	15	0
23	0	11	0	55	0	14	0	87	1	1	0
24	3	0	0	56	0	17	0	88	0	10	6
25	1	5	0	57	1	1	0	89	0	15	0
26	1	0	0	58	1	1	0	90	0	12	0
27	1	11	6	59	2	13	0	91	1	9	0
28	0	15	0	60	3	3	0	92	2	15	0
29	0	14	0	61	3	10	0	93	1	3	0
30	2	2	0	62	0	15	0	94	0	10	6
31	1	1	0	63	1	1	4	95	0	10	0
32	0	11	0	64	3	3	0	96	1	11	6

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>			
97	1	11	6	98	.....	0	13	0	100	.....	0	15	0
					99	.....	0	14	0					

Sixteenth Day's Sale.

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>			
1	0	19	0	29	.....	1	1	0	57	.....	1	11	6
2	0	10	0	30	.....	1	11	6	58	.....	1	6	0
3	1	0	0	31	.....	1	1	0	59	.....	1	14	0
4	1	10	0	32	.....	1	11	6	60	.....	2	8	0
5	1	0	0	33	.....	1	0	0	61	.....	0	10	6
6	0	10	6	34	.....	1	0	0	62	.....	2	2	0
7	0	15	0	35	.....	3	8	6	63	.....	1	1	0
8	1	0	0	36	.....	1	11	6	64	.....	0	15	0
9	0	18	0	37	.....	4	4	0	65	.....	0	6	0
10	1	6	0	38	.....	0	10	6	65*	.....	1	19	0
11	1	8	0	39	.....	0	11	0	66	.....	3	5	0
12	2	0	0	40	.....	2	2	0	67	.....	7	15	0
13	3	5	0	41	.....	2	12	6	68	.....	0	16	0
14	1	2	0	42	.....	1	9	0	69	.....	3	15	0
15	1	0	0	43	.....	3	0	0	70	.....	2	12	6
16	1	11	6	44	.....	5	15	6	71	.....	5	7	6
17	1	11	6	45	.....	1	1	0	72	.....	3	0	0
18	0	16	0	46	.....	3	6	0	73	.....	1	11	6
19	0	10	0	47	.....	1	13	0	74	.....	1	11	6
20	1	3	0	47*	.....	1	2	0	75	.....	0	10	6
21	0	9	0	48	.....	2	2	0	76	.....	3	0	0
22	1	1	0	49	.....	1	11	6	77	.....	2	2	0
23	1	3	0	50	.....	0	15	0	78	.....	2	2	0
24	1	1	0	51	.....	3	0	0	79	.....	2	2	0
25	0	9	0	52	.....	0	5	0	80	.....	0	11	0
26	3	13	6	53	.....	2	2	0	81	.....	0	7	0
27	0	15	0	54	.....	1	1	0	82	.....	1	15	0
27*	0	15	0	55	.....	0	19	0	83	.....	0	10	6
28	3	10	0	56	.....	1	5	0	84	.....	0	11	0

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
85	2	0	0	91	1	2	0	96	2	13	0
86	2	9	0	92	1	3	0	97	3	4	0
87	4	15	0	93	1	15	0	98	1	11	6
88	1	11	6	94	1	6	0	99	1	11	6
89	0	9	0	95	1	6	0	100	0	14	0
90	1	11	6					101	0	15	0

Seventeenth Day's Sale.

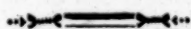
LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
1	0	9	0	23	3	3	0	48	1	5	0
2	1	1	0	24	5	5	0	49	1	1	0
3	1	0	0	25	1	1	0	50	1	12	0
4	1	14	0	26	1	1	0	51	1	12	0
5	1	13	0	27	1	1	0	52	8	10	0
6	0	10	6	28	10	5	0	53	2	5	0
7	2	15	0	29	14	0	0	54	0	10	6
8	1	3	0	30	5	5	0	55	2	2	0
9	1	1	0	31	4	4	0	56	2	5	0
10	0	10	6	32	4	5	0	57	1	0	0
11	2	2	0	33	1	1	0	58	0	7	0
12	1	2	0	34	0	10	6	59	0	10	6
13	1	0	0	35	4	15	0	60	0	10	6
14	1	0	0	36	2	5	0	61	13	2	6
15	0	18	0	37	3	6	0	62	1	6	0
16	2	7	0	38	6	16	6	63	2	12	6
17	0	5	0	39	0	15	0	64	1	1	0
17*	2	15	0	40	3	3	0	65	0	5	0
17**	2	3	0	41	2	3	0	66	2	15	0
17***	0	15	0	42	0	10	0	67	1	1	0
18	2	2	0	43	0	18	0	68	4	4	0
19	2	0	0	44	1	1	0	69	0	15	0
20	0	15	0	45	4	10	0	70	0	5	0
21	1	10	0	46	4	5	0	71	1	13	0
22	3	5	0	47	0	16	0	72	6	5	0

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
73	6	6	0	84	2	2	0	95	0	9	0
74	3	3	0	85	0	13	0	96	0	6	0
75	1	1	0	86	1	10	0	97	1	4	0
76	0	16	0	87	0	2	6	98	0	4	0
77	2	2	0	88	0	5	0	99	10	10	0
78	2	15	0	89	0	5	0	100	3	3	0
79	1	1	0	90	0	2	6	101	0	5	0
80	3	6	0	91	0	15	0	102	0	8	0
81	0	8	0	92	0	12	0	103	3	11	0
82	1	11	6	93	0	7	0	104	0	10	6
83	1	12	0	94	0	5	0	105	1	12	0

Eighteenth Day's Sale.

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
1	0	8	0	21	0	7	0	41	1	3	0
2	0	18	0	22	0	16	0	42	1	0	0
3	3	0	0	23	0	5	0	43	1	3	0
4	1	5	0	24	0	16	0	44	0	15	0
5	1	18	0	25	0	10	0	45	0	17	0
6	0	10	0	26	1	7	0	46	1	13	0
7	1	0	0	27	0	7	0	47	0	16	0
8	1	11	6	28	1	3	0	48	1	12	0
9	2	2	0	29	4	13	0	49	1	12	0
10	2	6	0	30	3	15	0	50	1	8	0
11	1	19	0	31	1	1	0	51	1	4	0
12	0	18	0	32	0	15	0	52	0	15	0
13	1	1	0	33	0	10	6	53	2	15	0
14	0	19	0	34	2	2	0	54	1	9	0
15	1	1	0	35	0	10	0	55	1	4	0
16	2	11	0	36	0	6	0	56	14	3	6
17	0	10	0	37	2	4	0	57	5	7	6
18	0	7	6	38	0	16	0	58	0	12	0
19	0	11	0	39	2	5	0	59	1	6	0
20	0	11	0	40	0	17	0	60	0	15	0

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
61	0	9	0	73	1	4	0	84	1	10	0
62	2	2	0	74	1	1	0	85	0	10	6
63	0	18	0	75	2	2	0	86	1	17	0
64	1	10	0	76	1	10	0	87	2	2	0
65	1	10	0	77	1	1	0	88	5	15	6
66	0	10	0	78	3	10	0	89	5	0	0
67	3	6	0	79	1	14	0	90	9	9	0
68	8	0	0	80	2	0	0	91	9	14	0
69	1	4	0	81	2	15	0	92	33	1	6
70	1	2	0	82	4	1	0	93	2	6	0
71	4	14	6	83	1	3	0	94	2	12	6
72	1	13	0					95	1	6	0



Fifteenth Day's Sale.

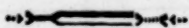
LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
96	1	8	0	115	0	19	0	134	0	10	0
97	1	7	0	116	16	5	6	135	2	15	0
98	4	4	0	117	20	5	0	136	1	17	0
99	0	12	0	118	0	17	0	137	3	3	0
100	0	10	0	119	1	11	6	138	1	7	0
101	4	11	0	120	1	6	0	139	0	12	0
102	2	16	0	121	0	12	0	140	1	12	0
103	1	2	0	122	0	14	0	141	2	2	0
104	2	2	0	123	0	11	0	142	3	4	0
105	5	2	6	124	0	11	0	143	0	12	0
106	2	12	6	125	1	9	0	144	0	19	0
107	2	15	0	126	4	14	6	145	0	18	0
108	1	16	0	127	0	9	0	146	2	11	0
109	0	10	6	128	0	15	0	147	2	12	6
110	0	10	6	129	0	11	0	148	2	6	0
111	2	6	0	130	2	4	0	149	2	10	0
112	1	15	0	131	0	9	0	150	1	1	0
113	2	6	0	132	0	19	0	151	0	14	0
114	15	0	0	133	0	15	0	152	1	16	0

==

Twentieth Day's Sale.

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>			
197	----	0	9	0	213	----	0	12	0	229	----	1	3	0
198	----	0	19	0	214	----	1	15	0	230	----	2	0	0
199	----	0	9	0	215	----	4	14	6	231	----	2	15	0
200	----	0	18	0	216	----	3	3	0	232	----	0	10	0
201	----	0	16	0	217	----	1	3	0	233	----	0	10	0
202	----	1	5	0	218	----	2	3	0	234	----	0	5	0
203	---	1	2	0	219	----	1	6	0	235	----	2	0	0
204	----	0	10	0	220	----	0	13	0	236	----	0	19	0
205	----	0	18	0	221	----	0	16	0	237	----	0	14	0
206	----	0	10	6	222	----	1	11	0	238	----	0	10	6
207	----	0	7	6	223	----	0	11	0	239	----	1	11	6
208	----	0	10	6	224	----	1	15	0	240	----	1	0	0
209	----	0	12	0	225	----	0	9	0	241	----	1	4	0
210	----	1	10	0	226	----	1	1	0	242	----	1	1	0
211	----	2	1	0	227	----	1	11	6	243	----	1	16	0
212	----	1	1	0	228	----	1	5	0	244	----	3	0	0

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>			
245	1	2	0	260	....	0 15	0	276	....	1 18	0		
246	2	2	0	261	....	1	4	0	277	....	0 10	6	
247	8	8	0	262	....	3	3	0	278	....	1 11	6	
248	3	4	0	263	....	1	1	0	279	....	2	0	0
249	7	7	0	264	....	3	11	0	280	....	2	17	0
250	19	8	6	265	....	1	15	0	281	....	3	5	0
251	3	18	0	266	....	5	7	6	282	....	3	3	0
252	2	5	0	267	....	0	10	6	283	....	1	1	0
253	1	16	0	268	....	2	5	0	284	....	4	5	0
254	1	11	6	269	....	2	15	0	285	....	5	2	6
255	1	6	0	270	....	6	6	0	286	....	2	2	0
256	5	15	0	271	....	1	15	0	287	....	6	18	0
257	1	11	6	272	....	2	13	0	288	....	1	1	0
258	3	18	0	273	....	0	10	6	289	....	1	5	0
259	1	5	0	274	....	1	13	0	290	....	8	8	0
					275	....	4	17	0					

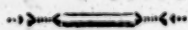


Twenty-first Day's Sale.

LOT		<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT		<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT		<i>l.</i>	<i>s.</i>	<i>d.</i>
291	----	0	10	6	306	----	1	17	0	321	----	2	2	0
292	----	1	15	0	307	----	3	7	0	322	----	3	15	0
293	----	0	15	0	308	----	12	1	6	323	----	4	14	6
294	----	2	1	0	309	----	3	3	0	324	----	3	0	0
295	----	1	16	0	310	----	1	11	6	325	----	5	5	0
296	----	1	19	0	311	----	2	14	0	326	----	2	1	0
297	----	0	15	0	312	----	1	3	0	327	----	2	14	0
298	----	1	11	6	313	----	0	15	0	328	----	5	17	0
299	----	1	2	0	314	----	0	12	0	329	----	1	15	0
300	----	1	0	0	315	----	5	10	0	330	----	0	7	6
301	----	1	3	0	316	----	3	5	0	331	----	6	16	6
302	----	0	15	0	317	----	5	5	0	332	----	2	16	0
303	----	0	12	0	318	----	1	10	0	333	----	1	11	0
304	----	4	10	0	319	----	2	5	0	334	----	3	16	0
305	----	1	0	0	320	----	10	15	0	335	----	7	9	6

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.			
371	----	0	8	0	390	----	1	6	0	409	----	2	2	0
372	----	0	8	0	391	----	1	7	0	410	----	1	11	6
373	----	0	6	0	392	----	1	3	0	411	----	1	14	0
374	----	0	15	0	393	----	0	11	0	412	----	2	3	0
375	----	1	5	0	394	----	1	1	0	413	----	0	10	6
376	----	0	10	6	395	----	0	15	0	414	----	1	2	0
377	----	0	19	0	396	----	1	11	6	415	----	0	8	0
378	----	0	14	0	397	----	1	6	0	416	----	1	9	0
379	----	0	15	0	398	----	1	11	6	417	----	0	16	0
380	----	0	16	0	399	----	0	12	0	418	----	0	6	0
381	----	1	5	0	400	----	2	7	0	419	----	1	0	0
382	----	0	10	0	401	----	0	19	0	420	----	0	14	0
383	----	1	0	0	402	----	1	1	0	421	----	0	13	0
384	----	0	5	0	403	----	0	13	0	422	----	0	11	0
385	----	1	15	0	404	----	1	13	0	423	----	0	10	0
386	----	0	10	6	405	----	2	8	0	424	----	1	1	0
387	----	0	9	0	406	----	1	15	0	425	----	1	2	0
388	----	0	5	0	407	----	2	9	0	426	----	1	1	0
389	----	1	16	0	408	----	4	4	0	427	----	3	3	0

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
428	0	17	0	448	0	6	0	469	2	0	0
429	4	4	0	449	0	4	0	470	0	9	0
430	0	18	0	450	0	12	0	471	1	6	2
431	1	11	0	451	1	0	0	472	2	12	6
432	1	1	0	452	2	0	0	473	0	17	0
433	0	10	0	453	0	8	0	474	2	3	0
434	1	10	0	454	2	0	0	475	0	7	6
435	3	15	0	455	1	6	0	476	0	4	0
436	0	12	0	456	1	2	0	477	1	14	0
437	1	3	0	457	0	10	6	478	0	15	0
438	0	9	0	458	0	10	0	479	1	1	0
439	0	10	6	459	0	9	0	480	2	2	0
440	0	13	0	460	0	7	0	481	0	5	0
441	0	14	0	461	0	13	0	482	0	10	0
442	0	10	0	462	0	17	0	483	1	17	0
442*	0	4	0	463	0	7	0	484	1	5	0
443	0	7	0	464	0	8	0	485	1	14	0
444	0	5	0	465	0	16	0	486	1	15	0
445	0	2	6	466	0	18	0	487	0	5	0
446	0	6	0	467	0	9	0	488	5	5	0
447	0	7	0	468	1	3	0	489	1	11	6



Twenty-third Day's Sale.

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
1	0	16	0	11	0	14	0	21	0	8	0
2	0	11	0	12	0	15	0	22	1	8	0
3	5	5	0	13	0	10	6	23	4	4	0
4	0	5	0	14	1	13	0	24	1	1	0
5	0	18	0	15	2	2	0	25	0	17	0
6	0	10	6	16	0	8	0	26	1	4	0
7	1	11	6	17	8	18	6	27	0	16	0
8	0	12	0	18	1	1	0	28	3	3	0
9	0	11	0	19	0	10	6	29	0	10	6
10	3	3	0	20	3	10	0	30	1	1	0

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
31	3	3	0	55	8	2	6	80	0	8	0
32	1	1	0	56	0	16	0	81	1	16	0
33	1	10	0	57	0	5	0	82	0	5	0
34	4	0	0	58	0	10	6	83	1	15	0
35	0	16	0	59	1	2	0	84	0	10	6
36	4	4	0	60	0	11	0	85	0	12	0
37	0	9	0	61	0	6	0	86	0	5	0
38	0	12	0	62	1	1	0	87	0	15	0
39	6	16	6	63	1	4	0	88	1	16	0
40	1	1	0	64	1	18	0	89	1	1	0
41	0	10	6	65	0	10	6	90	0	15	0
42	1	11	6	66	1	1	0	91	1	1	0
43	0	8	0	67	1	1	0	92	5	5	0
44	0	10	6	68	0	6	0	93	0	5	0
45	2	2	0	69	2	6	0	94	1	7	0
46	1	1	0	70	1	18	0	95	0	6	0
47	0	10	0	71	0	10	6	96	1	1	0
48	0	10	6	72	0	14	0	97	2	12	6
49	0	10	6	73	1	8	0	98	3	13	6
50	0	7	6	74	0	5	0	99	0	5	0
51	0	11	0	75	1	1	0	100	1	1	0
52	0	8	0	76	1	9	0	101	1	2	0
53	6	0	0	77	3	3	0	102	3	7	6
54	1	1	0	78	1	5	0	103	1	14	0
				79	0	5	0				

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Twenty-fourth Day's Sale.

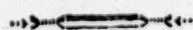
LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
104	0	8	0	110	0	5	0	116	0	7	0
105	1	1	0	111	4	4	0	117	2	12	6
106	0	15	0	112	0	10	6	118	2	0	0
107	0	15	0	113	0	10	6	119	0	10	6
108	0	15	0	114	1	1	0	120	0	10	6
109	0	10	0	115	0	5	0	121	0	8	0

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
122	0	8	0	151	1	2	0	179	1	1	0
123	1	1	0	152	0	18	0	180	0	15	0
124	0	5	0	153	2	5	0	181	1	8	0
125	0	5	0	154	0	10	6	182	0	7	6
126	0	8	0	155	1	3	0	183	0	8	0
127	0	10	6	156	0	11	0	184	1	1	0
128	0	10	0	157	0	14	0	185	0	10	6
129	0	8	0	158	0	16	0	186	1	1	0
130	0	6	0	159	0	12	0	187	0	10	6
131	2	15	0	160	0	12	0	188	0	10	6
132	2	2	0	161	1	15	0	189	1	12	0
133	0	19	0	162	0	10	6	190	0	6	0
134	1	7	0	163	0	5	0	191	0	10	6
135	0	19	0	164	0	10	6	192	0	10	6
136	1	3	0	165	1	18	0	193	0	16	0
137	0	10	6	166	0	19	0	194	0	10	6
138	1	1	0	167	0	10	6	195	1	0	0
139	0	11	0	168	1	0	0	196	0	7	0
140	1	1	0	169	0	10	6	197	1	1	0
141	0	5	0	170	0	10	6	198	1	1	0
142	2	13	0	171	0	14	0	199	2	15	0
143	2	7	0	172	0	10	6	200	2	2	0
144	0	9	0	173	0	15	0	201	1	5	0
145	1	0	0	174	0	7	6	202	1	12	0
146	1	11	6	175	1	8	0	203	0	8	0
147	0	18	0	176	1	1	0	204	1	0	0
148	0	10	6	177	2	9	0	205	0	18	0
149	0	7	0	178	1	12	0	206	0	12	0
150	0	15	0					207	0	15	0

Twenty-fifth Day's Sale.

LOT	l.	s.	d.	LOT	l.	s.	d.	LOT	l.	s.	d.
208	2	18	0	210	0	7	0	212	5	5	0
209	0	4	0	211	0	5	0	213	1	1	0

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
214	0	12	0	242	1	3	0	269	1	10	0
215	1	15	0	243	1	10	0	270	3	16	0
216	0	15	0	244	0	7	6	271	7	0	c
217	0	17	0	245	1	11	6	272	4	10	0
218	1	8	0	246	1	1	0	273	3	0	0
219	1	1	0	247	0	10	6	274	2	10	0
220	9	0	0	248	0	12	0	275	1	11	6
221	0	7	6	249	1	1	0	276	4	10	0
222	1	3	0	250	0	16	0	277	3	5	0
223	0	10	6	251	0	15	0	278	3	10	0
224	0	7	6	252	1	11	6	279	3	3	0
225	0	11	0	253	1	1	0	280	1	17	0
226	2	12	6	254	0	6	0	281	1	13	0
227	2	4	0	255	0	10	6	282	12	5	0
228	0	7	6	256	0	10	0	283	7	10	0
229	2	15	0	257	1	2	0	284	11	11	0
230	1	2	0	258	1	5	0	285	0	16	0
231	0	6	0	259	0	13	0	286	6	10	0
232	0	9	0	260	1	2	0	287	1	6	0
233	1	1	0	261	1	2	0	288	1	13	0
234	0	15	0	262	1	1	0	289	0	13	0
235	0	10	0	263	1	15	0	290	0	7	0
236	0	12	0	264	1	9	0	291	0	17	0
237	1	7	0	265	4	4	0	292	2	2	0
238	2	0	0	266	2	0	0	293	2	2	0
239	0	15	0	267	1	1	0	294	2	2	0
240	0	8	0	268	1	5	0	295	1	12	0
241	1	3	0					296	3	10	0



Twenty-sixth Day's Sale.

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
1	0	5	0	4	0	13	0	7	0	12	0
2	0	12	0	5	1	1	0	8	1	0	0
3	0	15	0	6	0	9	0	9	0	6	0

LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>	LOT	<i>l.</i>	<i>s.</i>	<i>d.</i>
10	0	16	0	36	1	3	0	61	3	7	0
11	0	15	0	37	0	15	0	62	5	2	6
12	0	15	0	38	0	14	0	63	12	15	0
13	1	1	0	39	2	4	0	64	14	14	0
14	1	10	0	40	1	1	0	65	7	7	0
15	1	17	0	41	0	17	0	66	9	9	0
16	1	1	0	42	18	5	0	67	8	8	0
17	2	4	0	43	0	19	0	68	17	0	0
18	5	2	6	44	8	10	0	69	4	4	0
19	2	12	6	45	1	13	0	70	10	10	0
20	2	10	0	46	10	0	0	71	1	8	0
21	0	15	0	47	3	13	0	72	4	10	0
22	0	13	0	48	4	14	6	73	9	0	0
23	0	15	0	49	1	2	0	74	3	0	0
24	0	12	0	50	1	2	0	75	4	6	0
25	2	13	0	51	1	12	0	76	5	5	0
26	2	17	0	52	2	12	6	77	17	0	0
27	2	2	0	53	0	16	0	78	34	0	6
28	0	12	0	54	1	1	0	79	25	4	0
29	1	12	0	55	1	7	0	80	27	6	0
30	2	0	0	56	0	10	0	81	1	5	0
31	3	15	0	57	1	10	0	82	0	11	0
32	3	10	0	58	0	13	0	83	5	5	0
33	0	6	0	59	2	5	0	84	4	15	0
34	1	5	0	60	1	16	0	85	2	11	0
35	1	15	0					86	3	3	0

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The

The Articles marked with one or more Asterisks, having been omitted in the Catalogue, the same are now particularised, as follows:

- 6th Day, Lot 23*Two tickets
 9th Day, — 217*The monstrous Tartar
 10th Day, — 248*Sir Thomas Chaloner, after *Holben*
 ————— 310*Eleven various, by *Hollar*
 ————— 311*Eleven ditto
 11th Day, — 30*Five various, by *Bartolozzi*
 12th Day, — 97*Three battles, &c.
 ————— 100*Madona, &c.
 13th Day, — 25*Five various portraits
 ————— 38*One—the Judgment of Paris—*Lot 38 divided*
 14th Day, — 203*Nine various
 ————— 203**Three ditto
 ————— 203***Eight ditto
 16th Day, — 27*Two scriptural—*Vandyck*
 ————— 47*Wisemens' offering—*Seghers*
 ————— 61*Crucifixion—proof—the lot 61 divided
 17th Day, — 17*Nine landscapes
 ————— 17**Eight various, ditto
 ————— 17***Fourteen ditto

FINIS.

